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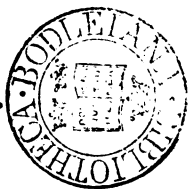


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DR. MORELL'S ENGLISH SERIES.

A PRACTICAL INTRODUCTION
TO
ENGLISH COMPOSITION
ON
A NEW PLAN.
WITH THREE HUNDRED EXERCISES.



"The noblest literary study of an Englishman is the study of the English language. The noblest literary gain of the educated man is the power of wielding that language well."—*THRING*.

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THE noblest literary study of an Englishman is the study of the English language. The noblest literary gain of the educated man is the power of wielding that language well.—**THRING.**

“Verbaque prævisam rem non invita sequentur.”

Seek not for words ; seek only fact and thought ;
And crowding in will come the words, unsought.

HORACE.

The basis of all excellence is truth.—**DR. JOHNSON.**

He always understands himself, and his readers always understand him.
—**DR. JOHNSON** (of Swift).

His language never has more than one meaning, which it never requires a second thought to take.—**SIR J. MACKINTOSH** (of Hobbes).

No writer has said more exactly what he meant to say.—**MACAULAY** (of Bunyan).

Since it is English that an English gentleman will have constant use of, that is the language he should chiefly cultivate, and wherein most care should be taken to polish and to perfect his style.—**LOCKE.**

Le style n'est que l'ordre et le mouvement qu'on met dans ses pensées. Si on les enchaîne étroitement, si on les serre, le style devient ferme, nerveux, et concis ; si on les laisse se succéder lentement, et ne se joindre qu'à la faveur des mots, quelque élégans qu'ils soient, le style sera diffus, lâche et traînant.—**BUFFON.**

One of the ways of discovering a false theory is to compare it with practice. This is the true touchstone of all theories which regard man and the affairs of men.—**BURKE.**

To clothe low-creeping matter with high-flown language is not fine fancy but flat foolery. It rather loads than raises a wren to fasten the feathers of an ostrich to her wings.—**FULLER.**

Know well your subject ; and the words will go
To the pen's point, with steady, ceaseless flow.

PENTLAND.

The first aim of a student of style should be to write as well as possible, and as to quickness, it will be acquired by habit. Materials for writing will offer themselves more readily every day ; words will flow in upon him, and composition become easy. Upon the whole, by writing quickly, you will never be able to write well ; but by writing well, you will soon learn to write quickly.—QUINCT. INSTIT. ORAT., book x., cap. iv.

When we speak of anything as peculiarly English, we mean to say that—whatever it may lack—it is straightforward, practical, and honest.—MINTO.

Thought and language act and re-act upon each other *mutually*. Logic and rhetoric have here, as in many other cases, a strict connection ; and he that is learning to arrange his sentences with accuracy and order, is learning, at the same time, to think with accuracy and order.—BLAIR.

Language is sound significant by compact, of which the parts are also significant.—ARISTOTLE.

Of all the arts in which the learn'd excel,
The first in rank is that of writing well.

ROSCOMMON.

Never write about any matter that you do not well understand. If you clearly understand all about your matter, you will never want thoughts, and thoughts instantly become words.—COBBETT.

The matter should be supplied.—PROF. BAIN.



PREFACE.

It has always seemed to the compiler of this book, that in almost all English schools the art of writing English was taught on a principle fundamentally wrong. The attention of the pupil was called, not to the thoughts and facts in his mind, but solely to words and phrases, which are in themselves unintelligent symbols of these thoughts and facts. He was led to theorise, before he had begun to practise. He was instructed in the Analysis of Phraseology, before he had been well trained in the Synthesis. The error was much the same as if we should not allow people to eat their dinners until they had fully mastered the anatomy and physiology of the teeth, tongue, and palate. It was the same as if a child could not be taught to walk until he had learned the name of all the muscles required in the exercise; nay more, as if, when he was being taught, he were advised not to imitate others, but to put in motion first this muscle, then another, then a third.

But the attitude of the mind in Composition is one of pure SYNTHESIS; and it is opposed to and exclusive of ANALYSIS. The attitude of the mind is, from another point of view, one of IMITATION, which again is opposed to and exclusive of CRITICISM or SELF-CONSCIOUSNESS. But in all, or almost all, school-books of Composition, Analysis and Criticism have been taught, and never Synthesis and Imitation.

Now the consequences of this fundamental error in starting have been manifold. In the first place, the pupil has not gained *power*, which is really the end of all instruction. Instead of free confidence and a feeling of mastery, he has been paralysed by the sight of the innumerable rules he might find himself going to break. Instead of acquiring a strong, clear, and manly style, he gets—if he gets anything—a shallow knack of stringing empty phrases together. Then he is also asked to write Essays (they are sometimes called Themes) on *Adversity*, *Clemency*, *Contentment*, *Generosity*, *Hypocrisy*, or some of the other virtues and vices. But as he never had an honest thought of his own about any one of these abstract ideas, he only puts upon paper vapid and windy commonplaces. Thus he does not learn to think, but to write phrases: to substitute bad money for the real bullion of

knowledge and ideas. He is, in fact, trained in a course of mental dishonesty and weakness.

The loss is even greater than this. The weakness generated by this false practice reproduces itself in his other work, and even in examinations he makes a poor figure. In translating from another language, it again shows itself; and it also prevents his taking a strong mental hold of the words and thoughts of our best and most vigorous writers.

In most books on Composition, the aim has been twofold: to teach the young writer "to name his tools" and not to use them; and, secondly, to teach accuracy of expression, and not to train and to produce mental muscle. Hence, in most papers written by young pupils, a total absence of animal spirits, of vigour and vividness, of fulness of expression; but, instead, feebleness, vapidity, and looseness of style. The multitude of rules acts like a torpedo, and his mind is paralysed. The only remedy for this is larger practice, with the *matter* supplied, and the *form* at least suggested.

In this book, have been substituted—

IMITATION for CRITICISM,
SYNTHESIS „ ANALYSIS,
PRACTICE „ THEORY, and
KNOWLEDGE „ EMPTY PHRASES.

The matter in all the exercises in this book has been supplied; and in many instances the form also. The pupil will not therefore have to search his brains for "sense" or "ideas" or knowledge, but will spend that time in introducing order and proportion among the facts that have been supplied to him; and, while he is learning to state a case, he will also be learning to think about it. It is only young people who are ever expected to make "bricks without straw"—and, in fact, even without clay, and then to build a house with them.

The early parts of this book consist entirely of interesting Narrative. It was felt that it was necessary to enlist both the feelings and the imagination of the pupil, if anything like natural and vigorous writing is to be got out of him. Almost all of these narratives have been rewritten. The Correction of Errors then follows; but, as has been said, "you cannot steer a ship that has no way on," and it was felt that the pupil ought to have had large practice before he begins criticism. The later parts are intended for more advanced pupils.

It is earnestly recommended that every class in the school should have a paper in Composition to write two, three, or four times a week. Such an amount of practice will quickly tell on all the other subjects.

PART I.



INTRODUCTION.



INTRODUCTION.

CHAPTER I.

IN a case disputed at law, the object of the judge and jury is to ascertain, by all the means in their power, "the truth, the whole truth, and nothing but the truth." And every witness who appears in the case is called upon to declare, in the most solemn way, that what he has to say will be said in the most honest spirit and with the most exact correspondence to the facts.

Similarly, the object of a person who studies what is called "Composition" is to learn how to express his meaning, his whole meaning, and nothing but his meaning. Language is the road by which one person travels to the mind of another person; and it is necessary to know the windings and turnings of this road exactly, before we can make ourselves fully intelligible to our neighbours.

I. *Our meaning.*—If we wish to convey in writing our meaning to other persons, it is necessary first of all that we should have a meaning. We must not attempt to say anything, until we *have* something to say. In other words, we must have fully ascertained the facts or the truth on that subject, or part of a subject, on which we have re-

solved to write. We must have read about it, ascertained the facts at first-hand if possible, and thought much about it, before we sit down to write a paper. Our minds must in fact be full of the subject before we begin to discuss it.

If we are not fully acquainted with what we are going to write about, the danger is that we shall fill up the gaps in our knowledge with mere words and phrases. In this way, we shall first deceive ourselves, and then we shall deceive others. We shall be led into the sin of "fine writing," and pretend to know and to feel what we do not know and do not feel. And the English language, with its enormous copiousness and variety, lends itself to this great intellectual sin with exceeding ease. If we examine a book like Roget's Thesaurus of Words and Phrases, we shall find scores of different ways of expressing the same idea or half-idea; and the constant use of such a book might in some cases be attended with the consequence of actually creating a love for and a habit of the garrulous and the verbose. Especially do the French and Latin elements of the language give frequent opportunities of covering with a phrase or set of phrases a half-idea or a no-idea. For the French and Latin elements are exotics, are foreigners, and have little or no relation to the facts and feelings of everyday life. More, they almost always express abstract notions; and, as these notions are only counters or representatives of value, they are constantly given and taken for more than they are really worth.

From the above statements it follows that there are two duties in front of the person who is going to write—a positive and a negative one. The positive duty is that he have his meaning and his knowledge *fully* in his mind; and the negative duty is that he do not try to hide from himself or others any gaps of ignorance by the help of mere

phrases. The positive duty will be fulfilled by his obedience to

THE LAW OF FULNESS ;

and the negative duty by his obedience to

THE LAW OF SINCERITY.

II. *Our Whole Meaning.*—This part of our purpose relates to the fundamental virtue of clearness. Talleyrand said that “language was given to man to conceal his thoughts;” but this is the extreme expression of a view, which, if carried into practice, would break down the whole organization of human society. The English nation is still the frankest nation in the world; and to cultivate perfect clearness of expression is to cultivate and to develop our best national peculiarity. On the other hand, the French have cultivated clearness in style to a very high degree; but very often at the expense of truth and fulness. Their object has been that their meaning should strike a reader at once, and save him all reflection. For this purpose, they are madly fond of epigram and antithesis; and they know no better way of impressing their meaning on their readers than by making the last half of their sentence contradict the first. It is just as if a painter were to confine himself to painting in *complementary* colours—red and green together, black and white, blue and yellow, and so on: he would produce a *striking* picture, but it would have no relation to nature and to truth.

The object of an honest writer is not to strike or to astonish, but simply to state what he knows and has ascertained to be true. Cobbett says that an English sentence ought to be as clear as “mountain water flowing over a rock.” English writers have in general not attained to this; but their fault has arisen from an excess of virtue.

English writers have been much more careful to acquire knowledge and to get at truth, than to impart the knowledge they have acquired with clearness and adequacy. The opposite French virtue of clearness has arisen from an excess of vice. French writers have in general been too careless of the truth; they appear in general determined to force the facts to suit the theory they have set their hearts upon; and, if the facts will not take their places obediently and pleasantly in the theory—*tant pis pour les faits*—they are remoulded, or cast out altogether.

It appears, then, that we must, in order to express our whole meaning, obey

THE LAW OF CLEARNESS.

How the highest degree of clearness is to be attained will be the subject of a separate chapter.

III. *Nothing but our Meaning.*—We must further take the greatest care that we do not, along with the statements we wish to make, say a great deal more than we mean, or something really different from what we mean. That is to say, we must have a thorough knowledge of the real meaning of the words we employ,—of the meanings that have been imposed upon them by the best, most careful, and most thoughtful writers. A word or phrase may not only express what we wish to say, but it may, by having too large a content, by being too general, express a great deal more. To take an exaggerated example, no one would say *an agricultural instrument* for a *spade*; no one would say a *weapon of war* instead of a *rifle*. That is, we are bound to be as specific as the nature of the case demands; we are bound to use the words that will most precisely express our meaning. This may be called

THE LAW OF SPECIFICATION OR OF PRECISION.

In close alliance with this duty is the duty of using that class of words which have the kind of colouring or associations that best harmonize with the *feelings* we may wish to express. There are certain phrases that have a humorous tinge; others that are gloomy and sombre in tint; others that are serious and sober. Such phrases and words must not be mixed; and a person who has read the best English books and possesses an average judgment will not mix them. To take an extreme instance, we would not, if we were seriously talking of the punishment of a person who had been guilty of a grave moral offence, talk of the propriety of *serving him out*, *giving him a dressing*, or *serving him right*. These phrases are to be found in Roget; but, in addition to their being "vulgar," that is, expressing a merely thoughtless or inconsiderate habit of mind, they are not in harmony with the feeling we are supposed to have. They might be in place in a dramatic account of an event, but they are not in place in an ordinary sober narrative. These considerations guide us to the

LAW OF KEEPING.

The remarks made above relate to the exact and truthful expression in words of thoughts and of facts. But there is a large number of books that are devoted entirely to the expression of feeling. Among these, POETRY takes the highest place; and its purpose is to express, in beautiful words, the pleasurable feelings which the poet has when he contemplates the beauty of nature, or the beauty of mind, or the beauty of the social relations. There is also a kind of writing in prose which expresses either mere feeling, or feeling as predominant. Such are speeches, sermons, and religious books in general.

The expression of our meaning, our whole meaning, and

nothing but our meaning, is a work of the highest utility ; but it is *only* a work of utility. Now, human life does not consist entirely of the useful—of the mere adaptation of means to ends ; it also requires the beautiful—or that which is *pleasing in and for itself*.

The moment we begin to cultivate the beautiful in writing, other elements enter into our calculation ; and we cannot rest satisfied merely with the duties of clear, precise, and adequate expression. A new element enters, and demands the most earnest cultivation. This is the element of SOUND. Modulated sound is called RHYTHM ; and not poetry alone, but prose also, requires to be beautifully and subtly and adequately rhythmical. It will not do in any case to sacrifice the sense to the sound, any more than it will do to sacrifice the meaning to the words and phrases ; but neither will it do to sacrifice the sound to the sense. That is to say, a sentence ought not only to be clear and precise, it ought also to be pleasant to the ear. In other words, it ought to be *easy to read it aloud* ; it ought to lend itself with readiness to the natural eloquence and manner of speech usual in the nation. The true corrective of style, as Fichte long ago pointed out, is living speech ; and it must always be kept steadily before the eyes that WRITING is only a substitute for SPEAKING, and not an alternative. Still less should it exclude speaking ; on the contrary, it has and must have a constant and living reference to it, must be constantly compared with it, and must be judged by it. One of the greatest masters of style in England is also the best speaker in England ; and almost every word he has written has also been spoken.

In the sixteenth century, Rhythm was far more studied and far better understood than it is now. That was the day when people were glad to listen to sermons of from three to

six hours in length, and when the full diapason of Jeremy Taylor's organ music filled the hearts and lifted the souls of his English hearers. In the present day, few men could write, and no man could worthily read, Jeremy Taylor's long and sonorous periods ; and we have come to the times of short and hurried and too abrupt sentences. On the other hand, the Germans have almost no style at all. They have never had the stimulus of political or of pulpit oratory ; the only kind of public speaking that is general there is the professional lecture. But this is only *teaching*—what the French call *documenter* ; and by the nature of the case, it has a strong tendency to drawling, to repetition, to hesitation, and to clumsy, ill-balanced, and unrhythmical qualification.

But the best English prose style has a pleasant and manly rhythm—as far removed from the short metallic clatter of ordinary French, as from the clumsy rumble of a German sentence. This English rhythm is the reflection in sound of the character of the English nation ; and that character is, at its best, manly, upright, sober, and serious. It will be part of our work to study it in many of its phases—from the too-involved and elaborate periods of Milton, down to the combative and somewhat pugnacious curtness of Macaulay.





CHAPTER II.

THE LAW OF FULNESS.

THIS is a law that is very easy to understand. If we are going to build a house, we must see that we have not only the workmen, but also the materials—the bricks, the mortar, the wood, the slates and the glass. If we are going to write about a subject, we ought also to see that our minds are filled with a knowledge of that subject in all the bearings of it in which we intend to survey it. If there is any point we do not fully know and which we nevertheless wish to write about, we shall be strongly tempted to “scamp” our work, and to make mere words and phrases do the duty of complete knowledge and clear conception. This is simply dishonest, and is pretty much like passing counterfeit money.

The LAW OF FULNESS is therefore only the mental side of the LAW OF SINCERITY. But, while the LAW OF FULNESS bids us write only what we know and know well, the LAW OF SINCERITY goes a step farther, and, in reference to mere style, bids us not think about that at all, but only and entirely of the subject-matter. Should ornament be necessary, the necessity for ornament will at once settle itself. That is to say, the love for our work will tell us how far we ought to go in ornamenting it. In this respect, we may borrow a rule from architecture, one of the chief canons of

which is, "Ornament the construction—and nothing else." That is to say, we are not to look out here and there for places to stick ornamentation on, any more than we are to look out for sentences into which we are to insert metaphors or similes, or any other "figure" which the genuine feeling of the writer has not summoned up.

The Law of Sincerity may also be stated in this way :

Think of the subject, and of the subject only—and never of your words and phrases.

If you have to hunt for phrases, then you are not yet in a fit state of mind to write. The process of "composition" is in almost exact analogy with that of casting metals. Nothing can make up for the want of *heat* ; and this mental heat is gained by thinking over the different parts of the subject-matter. When we are speaking with any one, we never think of the mere words and phrases we are using ; we think only of *what* we are talking about, and of the person we are speaking to. And, just as in speaking, we do not feign a feeling, or employ words and phrases which would make people believe we have a feeling that we are quite without ; so in writing we put down only what we exactly know and really feel about the subject. This will make the style exactly fitted to the matter ; for the mind, full of the subject, interested in it, and always at work on it, will express itself naturally, and will not allow itself to be diverted from the main point by a frivolous hunt after a pretty phrase.

The law of sincerity, for the reasons given above, limits our use of quotation from other writers, and regards them as little better than "purple patches" upon a well-made coat of honest broadcloth ; for it totally excludes all consciousness about words and phrases ; our consciousness is at work

solely upon thought and knowledge. A sensible man cannot be conscious of his dress and figure; and neither can a sensible writer allow himself to be conscious of the dress or of the body of his thoughts.

The law of sincerity, moreover, is grossly violated in such a passage as the following from Sir John Cheke :

"Who can persuade when treason is above reason, and might ruleth right, and it is had for lawful whatsoever is wishful, and commotioners are better than commissioners, and common woe is named common wealth?"

Cheke was thinking far more of his words than of his subject, was aiming at puns and quirks and quibbles, instead of trying to give a vivid and truthful representation of the terrible state of his country and of a time in which such a state of things could exist. In one word, such a style is radically and irremediably bad, because it is self-conscious.





CHAPTER III.

THE LAW OF CLEARNESS.

CLEARNESS comes in the first instance from a thorough knowledge and a clear conception of the subject one is writing about. If one's notions are clear, the language which will rush in to embody and to express these notions, will also be clear. Thus complete knowledge and complete clearness, will generally be found in the closest union. If a writer expresses himself vaguely, or obscurely, or confusedly, it will be found, upon examination, either that his knowledge is insufficient, or that he has written in a hurry, and has not given himself time to form clear notions upon the subject he is writing of. (There is, of course, the third case—that he may not be fully acquainted with the language he is using.)

The practical rule on this point, therefore, is:—

Get up the subject on which you are going to write with the greatest care, and think over it as long as you can.

There are also three minor rules that will help us in connection with this point.

I.—Draw up a skeleton of the subject. On this question Dr. Whately's remarks are of great use:—

“It should be added, as a practical rule for all cases, whether it be an

exercise that is written for practice' sake, or a composition on some real occasion, that an outline should be first drawn out,—a *skeleton* as it is sometimes called,—of the substance of what is to be said. The more *briefly* this is done, so that it does but exhibit clearly the heads of the composition, the better; because it is important that the whole of it be placed before the eye and the mind in a small compass, and be taken in, as it were, at a glance; and it should be written therefore, not in *sentences*, but like a table of contents. Such an outline should not be allowed to *fetter* the writer, if, in the course of the actual composition, he find any reason for deviating from his original plan,—it should serve merely as a *track* to mark out a path for him, not as a *groove* to confine him. But the practice of drawing out such a skeleton will give a coherence to the composition, a due *proportion* of its several parts, and a clear and easy arrangement of them; such as can rarely be attained if one begins by *completing* one portion before thinking of the rest."

II.—Contrast your statements, if possible, with the opposite statements on the same subject, or with similar statements on an opposite subject.

If, for example, you have to write about *Travelling by Railway*, you can make your statements clearer and more vivid to your reader by contrasting your rate of progress with that of a traveller on foot, or by the old mail-coach, or on horseback. Again, if you are writing on an abstract subject, it is useful to remember that "the only light of every truth is its contrasting error," and to seek for the most remarkable examples of these errors that can be found either in the actions of people or in the writings of authors. Though it may appear pedantic to say so, it is in fact a very great help to thinking to accustom one's mind to dwell constantly upon the contrasts of things, and so to get the one to throw new light upon the nature of the other. The habit of doing so in writing gives great vividness to the style; but we must be on our guard against overdoing this kind of device. A white surface gains in prominence by being put beside a black surface, a red surface beside a green, and so on.

This device is called in books on Rhetoric (or Style) **ANTITHESIS**.* Pope is full of it—too full of it, and so is Macaulay. He says of the Thames :—

“Though deep, yet clear; though gentle, yet not dull,
Strong without rage, without o’erflowing, full.”

“Worth makes the man, the want of it the fellow;
The rest is naught but leather and prunella.”

“A mighty maze, but not without a plan.”

“A tun of man in thy large bulk is writ,
But sure thou ’rt but a kilderkin of wit.”

And Macaulay has the following :—

“The subjects of Charles began to love his memory as heartily as they hated his person, and posterity has estimated his character from his death rather than from his life.”

“The Puritan hated bear-baiting, not because it gave pain to the bear, but because it gave pleasure to the spectators.”

“If Boswell had not been a great fool, he would never have been a great writer.”

“Tacitus tells a fine story finely; but he cannot tell a plain story plainly.”

And Fuller is peculiarly rich in antitheses :—

“To want a grave is the cruelty of the living, not the misery of the dead.”

“Laud is a man of low stature, but of high parts.” (This is a little childish, and would not be tolerated now in any sensible writer.)

Swift is also fond of using them :—

“Churches are dormitories of the living as well as of the dead.”

“Apollo was the god of physic and the sender of diseases. Both were originally the same trade, and still continue.”

* = Opposite-placing.

"The two maxims of a great man at court are, always to keep his countenance, and never to keep his word."

"We have just enough religion to make us hate, but not enough to make us love, one another."

The following is from Sterne :—

"I find a *blockhead* to be a man (for I am not at present in a humour to involve the poor women in the definition) who thinks he has what in fact he has not, and who does not know how to make a right use of what he has."

Goldsmith is also not without them :—

"We see more of the world by travel, more of human nature by remaining at home."

"We grow learned, not wise, by too long a continuance * at college."

Burke, too, allows his thoughts to move often upon the line of Antithesis :—

"Tenderness to individuals is considered as treason to the public. Liberty is always to be estimated perfect as property is rendered insecure."

"They put me in mind of Old Sarum, where the representatives, more in number than the constituents, only serve to inform us that this was once a place of trade, and sounding with the 'busy hum of men,' though now you can only trace the streets by the colour of the corn, and its sole *manufacture is in members of Parliament*."

And Dr. Johnson was perhaps a little too partial to this device :—

"If his jests are coarse, his arguments are strong."

"He was too judicious to commit faults, but not sufficiently vigorous to attain excellence."

"Goldsmith has the art of being minute without tediousness, and general without confusion; † his language is copious without exuberance, exact without restraint, and easy without weakness."

* This is a distinct error in style. The phrase errs by being (1) too abstract, and (2) by not being simple. It should be: "by remaining too long."

† A modern writer would have said "without being confused."

"Rowe seldom pierces the breast, but he always delights the ear, and often improves the understanding."

He says of a play, that it is a piece—

"Where declamation roars and passion sleeps."

The following passage from Macaulay is an admirable one; and it is easy to see in it how the habit of contrast he had formed at once called up the most telling and prominent parts to his mind.

"In nations broken to the curb, in nations long accustomed to be transferred from one tyrant to another, a man without eminent qualities may easily gain supreme power. The defection of a troop of guards, a conspiracy of eunuchs, a popular tumult, might place an indolent senator or a brutal soldier on the throne of the Roman world. Similar revolutions have often occurred in the despotic states of Asia. But a community which has heard the voice of truth and experienced the pleasures of liberty; in which the merits of statesmen and of systems are freely canvassed; in which obedience is paid not to persons but to laws; in which magistrates are regarded not as the lords but as the servants of the public; in which the excitement of party is a necessary of life, in which political warfare is reduced to a system of tactics,—such a community is not easily reduced to servitude."

III. CLEARNESS is also gained by a large use of the device of COMPARISON.

This practice is of the greatest use in style, just as the habit of comparison is the most valuable habit we can form in the process of thinking. Goethe says, we cannot know one language unless we know two; for by knowing another language, we raise into distinct consciousness and clear prominence the qualities of our own—the qualities of its vocabulary, its idiom, and its rhythm. In the same way, two pictures by different artists of the same landscape, would help us both to appreciate the fine points of the landscape better, and to understand more fully the art of reproducing on canvas these points.

A vigorous and active imagination is needed to discover fit comparisons ; but then the imagination may be cultivated and exercised and strengthened, as well as any other bodily or mental faculty. And, most fortunately, the origin of language itself is a great help—in fact, the very greatest help—to the use of right comparisons. All words were originally the names of material things. The operations of the mind have exact analogies in the functions of the body ; and the Soul of man (or the internal world of thought) employs Nature (or the external world of phenomena) as a vocabulary or language to express itself by. This the Romans indicated very neatly by calling reason (or internal speech) *RATIO*, and speech (or external reason) *ORATIO*. When a great philosopher compared the moral law within to the starry heavens without, he indicated a fact as well as a mere feeling. His feeling was, that the contemplation of both raised in him the feeling of the genuine *Sublime*. The fact was, that both worlds are regulated by infinite and eternal laws, to whose action there is absolutely no exception and no limit. Wordsworth, in his Ode to Duty, has the very same thought, when he says :—

“ The most ancient heavens, through thee, are fresh and strong.”

By this he means that the very same law which in its application to the actions of man we call Duty, is the law which keeps the heavens moving in their appointed orbits.

This is an instance of the highest imagination working on one of the highest subjects ; but a more ordinary, practical, and useful power of imagining is within the reach of every young writer.

A.—A comparison that is limited to one point is called a *Simile*. Similes are more frequent in poetry than in prose, but the prose-writer is not debarred from the use

of them. In obedience, however, to the Law of Sincerity, the young writer is not to seek for them when he is writing: they must come naturally—that is, unbidden. He may have practised himself previously in the hunt for similes; but when he is writing, his mind must be full of his subject, and not be thinking about what is extraneous to the subject. If, in his natural delight with the subject, certain apt comparisons *suggest themselves*, then he is justified in using them; otherwise not. If he should afterwards find out such similes, he should rigorously refrain from using them, however tempting they may be. This is expressed in the sister art of architecture by the rule “We ought to ornament only the construction.” Of course a comparison (or simile) must be true. Homer, who reflected as accurately as a mirror what he saw, uses the most striking similes. “He came like the night,” when Apollo comes down to slay the Greeks; his words “fell soft like snow upon the ground,” when Ulysses is speaking to his audience; “I followed behind him, as in the footsteps of a god.” When Chaucer says,

“His salté terés striken down like rain,”

the simile is felt to be exactly that of a sincere mind melted by the misery of the sight he saw. Sir Philip Sydney said of the ballad of Chevy Chace, “It stirs the heart like the sound of a trumpet;” and the simile is perfectly true and apt. Tennyson compares a miller to “a working bee in blossom dust.” Shelley calls life a “dome of many-coloured glass,” which “Death tramples into fragments.” And Thomson says of a man in health that he

“Has light as air each limb, each thought as clear as day.”

The following is an excellent and telling simile:—

“The illusion that great men and great events came oftener in early

times than now, is partly due to historical perspective. As in a range of equidistant columns, the farthest off look the closest, so the conspicuous objects of the past seem more thickly clustered the more remote they are."

And also this, from Swift's "Tale of a Tub":—

"The most accomplished way of using books at present is to serve them as some do lords: learn their titles, and then brag of their acquaintance."

This from Bolingbroke is also very neat:—

"The minister who grows less by his elevation, like a little statue placed on a mighty pedestal, will always have his jealousy strong about him."

A high degree of definiteness is gained from the numerous comparisons employed by Macaulay in the following passage; while the depreciation of the book under review is made more telling by the steady treatment of it as mere bulk and quantity, and not as thought and history.

"The work of Dr. Nares has filled us with astonishment similar to that which Captain Lemuel Gulliver felt when first he landed in Brobdingnag and saw corn as high as the oaks in the New Forest, thimbles as large as buckets, and wrens of the bulk of turkeys. The whole book, and every component part of it, is on a gigantic scale. The title is as long as an ordinary preface; the prefatory matter would furnish out an ordinary book; and the book contains as much reading as an ordinary library. We cannot sum up the merits of the stupendous mass of paper which lies before us better than by saying that it consists of about two thousand closely printed quarto pages; that it occupies fifteen hundred inches cubic measure, and that it weighs sixty pounds avoirdupois. Such a book might, before the deluge, have been considered as light reading by Hilpa and Shalum. But unhappily the life of man is now threescore years and ten; and we cannot but think it somewhat unfair in Dr. Nares to demand from us so large a portion of so short an existence.

"Compared with the labour of reading through these volumes, all other labour,—the labour of thieves on the treadmill, of children in factories, of negroes in sugar plantations,—is an agreeable recreation," etc.

B.—When a **SIMILE** has the words *like*, *as*, or *so*, left out, it becomes a **METAPHOR**.

In other words, a metaphor is an *implicit simile*; and a simile is an *explicit metaphor*.

Language is full of such metaphors, and we cannot speak ten consecutive words without using them. We talk of *right* conduct; of *fair* dealing; of reasoning in a *circle*; of a town being *stormed* or *besieged*;* of the *light* of nature; of a *flow* or *torrent* of words; of *plucking* from the memory a *rooted* sorrow; of the colourless *rays* of truth traversing the many-sided transparent soul † of the poet, and being *refracted* into *iris-hued* poetry: and so on. The same transference of a quality to a thing in which it does not naturally inhere is made when we talk of the *thirsty* ground, a *dying* lamp, the *smiling* year, a *happy* event, the *angry* sea. (This is technically called PERSONIFICATION.)

C.—A continuous or long drawn out Metaphor is called an ALLEGORY.

An allegory requires some ingenuity to manage; but it is not necessary that the parallelism should be always exact, or, as Hazlitt puts it, it is not necessary that “an allegory should go on all-fours.” If it gets fairly along, and if it succeeds in what is its real aim,—*fixing the attention of the reader*,—it is a good and successful allegory.

The most widely-read and most popular allegory is Bunyan’s “*Pilgrim’s Progress*.” Spenser’s “*Faerie Queene*” is another allegory, with a “double intention”—that is, the personages in the story represent or typify, not only abstract vices or virtues, but existing persons. Thus UNA is at once Queen Elizabeth and the Church of England; DUESSA is Mary Queen of Scots and the Church of Rome. Thomson’s “*Castle of Indolence*” is a very

* Sat down in front of.

† Here the poet’s mind is subconsciously compared to a prism.

pleasant allegory, written in imitation of the "Faerie Queene." Macaulay's "Account of the Great Lawsuit between the Parishes of St. Dennis and St. George-in-the-Water," is an allegory on the war with France in the time of Louis XIV. In more modern times, the "Quarrel in Dame Europa's School" is a tolerable specimen of the allegory. A FABLE is a short Allegory.

IV. Another very important aid to CLEARNESS is the proper and skilful use of DETAIL.

This is, of course, only another way of saying that the mind must be full to overflowing of the subject that is under discussion. Instead of having to hunt for these details, they should crowd in upon the mind in the act of writing.

But there is a kind of detail also which arises from the strength of the imagination or from the power of sympathy; and this is the kind of detail that is of greatest use in writing. The following is an excellent example from Burke. He is speaking of Howard.

"He has visited all Europe . . . to dive into the depths of dungeons; to plunge into the infections of hospitals; to survey the mansions of sorrow and pain; to take the gauge and dimensions of misery, depression, and contempt; to remember the forgotten, to attend to the neglected, to visit the forsaken, and to compare and collate the distresses of all men in all countries."

In this passage, Burke's imagination, driven by sympathy, ranges over every kind of human misery and disaster, and produces, instead of a bald outline, a strongly coloured picture of the mission of John Howard.

The following, too, is an admirable example from Macaulay of the kind of detail that arises from great knowledge:—

"His first design was on Benares, a city which, in wealth, population, dignity, and sanctity, was among the foremost of Asia. It was commonly believed that half a million of human beings was crowded into that laby-

rinth of lofty alleys, rich with shrines, and minarets, and balconies, and carved oriels, to which the sacred apes clung by hundreds. The traveller could scarce make his way through the press of holy mendicants and not less holy bulls. The broad and stately flights of steps which descended from these swarming haunts to the bathing-places along the Ganges, were worn every day by the footsteps of an innumerable multitude of worshippers. The schools and temples drew crowds of pious Hindoos from every province where the Brahminical faith was known. . . . Commerce had as many pilgrims as religion. All along the shores of the venerable stream, lay great fleets of vessels laden with rich merchandise. From the looms of Benares, went forth the most delicate silks that adorned the halls of St. James's and of the Petit Trianon; and in the bazaars, the muslins of Bengal and the sabres of Oude were mingled with the jewels of Golconda and the shawls of Cashmere."

In the following sentence, Hume is speaking of Queen Elizabeth; and it is worthy of note how his complete sympathy with the poor old woman and the deplorable situation she was lying in, has affected his imagination, and enabled him to picture in the most lively way, and with the most varied language, all her feelings and sufferings.

"She felt a perpetual combat between *resentment* and *inclination*, *pride* and *compassion*, the *care of her own safety* and *concern for her favourite*; she *signed* the warrant for his execution; she *countermanded* it; she again *resolved* on his death; she *felt* a new return of *tenderness*."

In the following passage from Defoe's "History of the Plague of London," it will be plain that the story is not taken from his imagination. It is much too real in every way for that. But it is as plain that Defoe took in all the circumstances into his mind with the truest accuracy and the most faithful sympathy, and that he reproduces every point with the fidelity of a photographer, while the feeling of the whole is given with the power which only a great and honest artist could command.

"Another infected person came and knocked at the door of a citizen's house, where they knew him very well. The servant let him in, and being told that the master of the house was above, he ran up, and came into the

room to them as the whole family were at supper. They began to rise up a little surprised, not knowing what the matter was; but he made them sit still; he only came to take his leave of them. They asked him, 'Why, Mr. —, where are you going?' 'Going,' says he, 'I have got the sickness and shall die to-morrow night.' It is easy to believe, though not to describe, the consternation they were all in; the women and the man's daughters, who were but little girls, were frightened almost to death, and got up, all running out, one at one door and one at another, some down-stairs and some up-stairs, and getting together as well as they could, locked themselves into their chambers, and screamed out at the window for help, as if they had been frightened out of their wits. The master, more composed than they, though both frightened and provoked, was going to lay hands on him and throw him down-stairs, being in a passion; but then considering a little the condition of the man, and the danger of touching him, horror seized his mind, and he stood like one astonished. The poor distempered man, all this while, being as well diseased in his brain as in his body, stood still like one amazed; at length he turns round, 'Ay,' says he, with all the seeming calmness imaginable, 'is it so with you all? Are you all disturbed at me? Why, then, I'll e'en go home and die there.' And so he goes immediately down-stairs. The servant that had let him in, goes down after him with a candle; but was afraid to go past him and open the door; so he stood on the stairs to see what he would do; the man went and opened the door, and went out and flung the door after him."

Jeremy Taylor, in his "Holy Dying," draws a picture of a shipwreck by the help of a bare list of circumstances; while the vague hint at the end of the sentence places in the corner of the picture a faint suggestion of the survivors of a ruined family, who do not yet know that that has happened to them which will make them miserable for life.

"These are the thoughts of mortals; this the end and sum of all their designs: a dark night and an ill guide, a boisterous sea and a broken cable, a hard rock and a rough wind have dashed in pieces the fortune of a noble family, and they that shall weep loudest for the accident are not yet entered into the storm, and yet have suffered shipwreck."

V. CLEARNESS, and along with it VIVIDNESS, is gained by the use of CONCRETE, instead of Abstract * terms.

* In a philosophic essay, of course, one cannot do without abstract words.

It is more easy to conceive or to present to the mind a species than a genus; it is easier still to conceive an individual; and it is easiest of all to conceive a part of an individual. The imagination is not very vividly struck by the word *creature*; it seizes more easily on the term *quadruped*; it gets a stronger hold on the word *horse*; and it is still more strongly affected by the name *Bucephalus*. "Again, *curve* is very general; *circle* is less so; *wheel* approaches to the particular; *sun*, *full moon*, are individual, and the most conceivable of all."* To gain this end of clearness, the imagination *specializes* as much as possible; and this process is closely allied to that described under the LAW OF SPECIFICATION. Thus we say *red-tape* for *official routine*; when peace is declared, the *sword* is said to be *sheathed*; we speak of *human life* as a progress *from the cradle to the grave*; we say *grey hairs* instead of using the abstract term *old age*, and we speak of *workmen* as *hands*.

A great many names have been invented by the rhetoricians to indicate this desire of the mind to have something individual, concrete, and specific, to lay hold of, instead of what is vague, general, or abstract; but it is not necessary for our present purpose to enumerate these.

Professor Bain gives an excellent example of the superior effect produced by concrete terms in the latter of the two following sentences:—

"In proportion as the manners, customs, and amusements of a nation are cruel and barbarous, the regulation of their penal codes will be severe."

"According as men delight in battles, bull-fights, and combats of gladiators, so will they punish by hanging, burning, and crucifying."

People will sometimes say, "He is a Cræsus;" "The

* Professor Bain p. 54.

woman is a very Jezebel :” this is called *ANTONOMASIA*. Gray uses this figure with decided effect in the stanza :—

“Some village *Hampden* that, with dauntless breast,
The little tyrant of his fields withstood ;
Some mute inglorious *Milton* here may rest,
Some *Cromwell* guiltless of his country’s blood.”

But this device should be very sparingly used, as otherwise it may take a look of *knowingness* or of pedantry.

When we use the symbol for the thing itself, as the *crown* for *royalty* ; or, when we put the container for the thing contained, as *the palace and the cottage* instead of *rich and the poor* ; or when we put the effect for the cause, as *gray hairs* for *old age*, we are said to employ *METONYMY*. It would be absurd to seek after this kind of effect ; but an imagination heated by its subject, and reproducing vividly the persons and circumstances which belong to that subject, will readily fall into this way of writing.

The following is a good example from Cowley :—

“Cromwell set up Parliaments *by the stroke of his pen*, and scattered them *with the breath of his mouth*.”

And Chatham produced a strong effect upon the minds of his audience when he asked, with reference to the proposed employment of Indians in the first American war, “Shall we associate to our arms the *tomahawk* and the *scalping-knife* of the savage ?”

We must, however, avoid phrases like the following, as thoroughly hackneyed and threadbare :—

- (a) She had seen just sixteen summers.
- (b) The snows of seventy winters rested on his head.
- (c) The learned Stagirite, *instead of simply* Aristotle.
- (d) The philosopher of Malmesbury for Hobbes.
- (e) The distinguished Florentine *instead of* Dante.
- (f) The marble speaks. The canvas glows.

The writer can always feel whether such phrases are his own or not. If he *feels* that they are mere quotations, he should avoid them.

When we use the name of a *part* of a thing, as *fifty sail* for *fifty ships*; or when we give the name of the passion itself instead of the object of the passion, as *my aversion*, *my admiration*, *our horror*, we are said to employ the figure SYNECDOCHE.

This device may easily become a source of affectation. In Ossian, for example, we find a person called "The *sigh* of her sacred soul."

But, as a general rule, there can be no doubt that the style which abounds in particular, specific, and concrete terms, is much more vivid and readable than the general and abstract style. "Age, ache, and penury had overtaken him; and we found him in a dirty garret without a bed to lie on, a crust of bread to eat, or a penny in his pocket;" is much more vivid (always provided it be true) than, "He was now an old man, ill, and almost entirely without the necessaries of life." In the first sentence we speak like a human being, full of sympathy, and sensible that we are not protected from the chances of a similar fate; in the second we speak like a statistician, whose business is not with feelings and life, but with numbers and cases. Whatever affects us as individuals strikes us vividly; and what we write with this feeling will strike the individual reader vividly also. The violent death of a near and dear relative or friend touches us more profoundly than an earthquake at Lisbon, a massacre at Cawnpore, or a revolution in Paris.

If there is any exception to the above law, it can only be made in favour of great authors; and young writers should not attempt to follow them where they diverge into the vague and the abstract. The following passage from De

Quincey produces, perhaps, even a stronger effect than the enumeration of particular horrors; but then, only a De Quincey could have concentrated so much passion into so much abstraction.

"At one end of the street were seen the rebel pikes and bayonets and fierce fires already gleaming through the smoke; at the other end, volumes of fire, surging and billowing from the thatched roofs and blazing rafters, beginning to block up the avenues of escape. Then began the agony and uttermost conflict of what is worst and what is best in human nature. Then was to be seen the very delirium of fear, and the very delirium of vindictive malice, private and ignoble hatred of ancient origin, shrouding itself in the mask of patriotic wrath; the tiger-glare of just vengeance, fresh from intolerable wrongs and the never-to-be-forgotten ignominy of stripes and personal degradation; panic, self-palsied by its own excess; flight, eager or stealthy, according to the temper and the means; volleying pursuit; the very frenzy of agitation under every mode of excitement; and here and there the desperation of maternal love victorious and supreme above all lower passions."

If we can, without impropriety, employ the terms of physical motion to the operations of the mind, that is, to intellectual motion, we gain greater vividness. De Quincey is especially addicted to this kind of phrase. With him, "ideas lurk under terms;" a danger "approaches and wheels away—threatens, but finally forbears to strike;" "the growth of his intellect *outran* the capacities of his physical structure;" "his erudition *travelled* into obscure and sterile fields;" and so on.

VI. Another considerable help to learners is the use of SHORT SENTENCES.

Short sentences naturally proceed from two feelings: first, the feeling of brevity—as when we send off the shortest possible message by telegraph; and secondly, the feeling of eagerness or of indignation. Too frequent a recurrence of short sentences makes the style abrupt, curt, and snappish; but every beginner, and every person at the

beginning of a subject, ought to employ nothing but short sentences. They can afterwards be united into longer sentences, should that be thought desirable. In the following extract from a well-written article in the *Times* (of 28th March, 1872) it will be seen (1) how much is added to the clearness of statement by the shortness of the sentences; and (2) how the indignation of the writer hurries him into ever shorter and shorter sentences as he approaches the statement of results.

"But the circumstances under which tithes in kind are collected in Greece add to the evil necessarily attendant on their existence. It is the old story of Turkish rule, scarcely changed, save in name. The pasha used to send his soldiers out to collect the spoil at harvest and vintage time. The pasha—only we now call him the monarch—still does the same. The Minister of the Interior at Athens appoints prefects and sub-prefects—nomarchs and eparchs—and when he issues his orders, these creatures of his who do his bidding make a circuit of their nomarchies and eparchies, with the military at their back assisting them. Until they come round no man dares to realize the fruits of his toil. His corn must be brought to the public threshing-floors to be threshed out in the presence of the official, who subtracts the tenth of the grain as it is threshed. His grapes must not yield their wine without the check of government superintendence. His olives must wait until it is convenient to the State to attend the crushing of them. Can any system be worse? What inducement is there for a man to improve the quality of his produce? The making of wine and the making of oil are operations which cannot be properly conducted without the greatest care and attention. The right moment for every stage must be seized. The Greek peasant must take his time at the direction of the eparch. And people say his oil is bitter and his wine is resinous! The marvel is that he can bring either to market in a condition to induce men to purchase it. A centralized Government hampers him in all his acts, and does nothing in return to mitigate its paternal cruelty. It does not make a road. It leaves irrigation to take care of itself. It neglects its own forests—which are, bit by bit, stripped away. It fails altogether to provide an honest magistracy."

Another good result of short sentences is that they enable us to avoid intricacy. Many persons, especially in public speaking, plunge into a sentence, lose themselves in a

multitude of subordinate and qualifying clauses, and re-appear at the other end lame, pithless, and ineffective. For example, such a speaker begins:—

“It will, I think, for my own part, be generally allowed—at least by those who have had opportunities of judging—that no one who is not absolutely unable to estimate the importance of the question we are now met to consider, and which [*a speaker of this kind holds on with a sort of despair to his and which*] no one can overestimate the value of”
 . . . and here he sticks fast.

He might have begun with short sentences, in which case he would always have had in his eye the close of his sentence when he entered on the beginning of it. Imitators of Mr. Gladstone, who indulges in a style of the extremest involution—especially when he is trying to explain himself—are in great danger of this catastrophe.

Ben Jonson says:—

“Periods are beautiful when they are not too long; for so they have their strength too, as in a pike or javelin.”

The two short sentences in the middle of the following passage give a striking force to the presentation of the argument. They are like shots fired point-blank.

“Now it does not appear to us to be the first object that people should always believe in the established religion, or be attached to the established government. A religion may be false. A government may be oppressive. And whatever support governments give to false religions, or religion to oppressive governments, we consider as a clear evil.”—MACAULAY.

VII. Clearness may be gained by the REPETITION of the same word in the same sentence; and it ought certainly never to be sacrificed to a desire to avoid such repetition.

There is a foolish rule—generally made absolute—in books on Composition, against the use of the same word in the same sentence. For example, such guides declare

you must not say, "He went to Liverpool by rail, and then went home in his carriage;" but "He *went* to Liverpool by rail, and then *proceeded* home in his carriage." But every one must see that this is intolerably stiff, pedantic, and feeble, and that only a weak and affected person would use phraseology of this kind.

Now Macaulay, who understands perfectly how strength and force and clearness are gained, was never at pains to avoid such repetition. Take the following examples:—

"Tacitus tells a fine story finely, but he cannot tell a plain story plainly. He stimulates till stimulants lose their power."

"'Black coats and red coats,' said a vehement Whig in the House of Commons, 'are the curses of the nation.' But the discontent was not confined to the black coats and the red coats."

"A dispatch is written asking for instructions when Bonaparte is at Elba. The instructions come when he is at the Tuileries. A dispatch is written, asking for instructions, when he is at the Tuileries. The instructions come when he is at St. Helena. It would be just as impossible to govern India in London as to govern England at Calcutta."

In these extracts it is plain that the vividness and vigour and clearness of Macaulay's style are increased by the repetition of the words he uses, while an attempt to avoid them would have been felt as a sacrifice of the matter to the manner. In one word, it would have been plain that he was thinking more of his words than of his subject, and this is always felt to be weakness and affectation.





CHAPTER IV.

THE LAW OF SPECIFICATION.

THIS law is a close ally of the Law of Fulness. A person who has a complete knowledge of what he is talking about will not be likely to employ meaningless or half-meaning words and vague phrases. His words will be the things themselves, and not a dim suggestion or a vague hint of them.

It is perhaps worth observing that it is chiefly half-educated persons who employ vague words and "general" terms; they do not know exactly what they are talking about, and take refuge in wide Latinized polysyllables, which hold their own meaning perhaps, and ever so much more; and thus the responsibility of finding out what that meaning is, is thrown upon the hearer or the reader. The inquiry often ends in the discovery that there is no meaning; but this inquiry is valuable for itself. Persons, on the other hand, who have had no book-education—seamen, navvies, ploughmen, and other labourers—speaking only of what they know, and having the whole vocabulary of abstract conceptions entirely closed to them, employ nothing but specific terms. And thoroughly educated men meet them on this ground, for they have the same experience of the world of thought as labourers have of the world of matter, and they refuse to speak or write about a subject without having previously defined their terms.

SPECIFICATION may apply either (a) to words, or (b) to phrases.

(a.) As regards words. *Go*, for example, is a highly generic term. Under it may come the specific terms *travel*, *visit*, *stroll*, *saunter*, *gallop*, *walk*, *march*, and others. If a city was taken, we should say whether it was *stormed*, or *surprised*, or *starved out*, or *battered down* by cannon. If an army was defeated, we would say whether it was *out-mancœuvred*, or *routed*, or *crushed*.

If the event or subject we are writing about *can be seen*, we should do our utmost to see it.

(b.) As regards phrases, it may be well often to go into details instead of merely summing up in one or two words. This has the effect of giving vividness to the style, and of making the statement fasten more strongly on the memory of the reader. Thus Macaulay, when complaining that history tells us little about the working-classes, says that she "is silent about those who held the plough, who tended the oxen, who toiled at the looms of Norwich, and squared the Portland stone for St. Paul's." * Instead of saying that nobles and even princes were proud of a University degree, he says that they "were proud to receive from a University the privilege of wearing the doctoral scarlet." Instead of saying that the Dutch would never incur the risk of an invasion, he says that "they would never incur the risk of seeing an invading army encamped between Utrecht and Amsterdam."

Again, it adds to the strength and vividness of the style, when notable circumstances of place and time are mentioned. Thus Carlyle describes Raleigh's execution as taking place on a "cold, hoar-frosty morning;" and in another passage

* Minto's English Literature, p. 139.

he says, "The Scots delivered their fire with such constancy and swiftness, it was as if the whole air had become an element of fire—in the *ancient summer gloaming there*."*

In poetry again, it is constantly employed, as the mention of an individual calls up a *picture* before the mind. Thus Milton compares Satan, not to a *bird*, nor to a *bird of prey*, but to a *cormorant*.

"Thence up he flew, and on the tree of life
Sat like a cormorant."

This rule is again closely allied with the Law of Fulness. If you know a story completely, you can describe it with every living detail, just as if you had it all before your eyes. One rule, therefore, under this head, may be thus stated:—

Try to see what you are describing.

Of course enumeration of particulars may be carried too far; and in some kinds of narrative it might become tiresome and a little pedantic to describe work-people as "those who held the plough, or drove the looms of Norwich, or squared the stones of St. Paul's." This must be left to the taste of the writer, who must allow himself to be guided in all things by his feelings of simplicity and truthfulness.

If Roget's "Thesaurus of English Words and Phrases" is ever of use to a person engaged in composition, it will be of use in reference to this point. *After* the paper is written, but not during the writing of it, Roget, or some such book, might be used, to give a higher degree of specification to the statements, always providing that this specification is in keeping with the facts and with the sincere feeling of the paper. But there is no surer way of crippling real power

* Quoted by Minto, p. 197.

than by using Roget during the process of composition. Thus under *Resentment* Roget gives such words as *displeasure*, *pique*, *umbrage*, *asperity*, *heart-burning*, etc., etc. Under *Horse* he gives *steed*, *cob*, *charger*, *courser*, *roadster*, *pony*, and so on. In some narratives, certain of these words might be admissible, and others in others.





CHAPTER V.

THE LAW OF PLAINNESS.

THE ground of this law lies in the fact that the weight or importance of what we have to say comes from the statement itself, and not from the *manner* of stating. We cannot add to the weight of a thing by the way we put it into the scales. A fact always tells its own story; and our duty is, as it were, only to stand aside and let it do so. That is to say, real eloquence lies in the facts we have to narrate, in the light in which they lie, and in the feelings they give rise to—not in the words made about them and about them. The case here is similar to that described in the question,—

“Which of you by taking thought can add to his stature one cubit? And why take ye thought for the rest?”

The greatest literary men and poets have felt this most strongly, and have always been more anxious to get at the real facts about and the feelings of the men and women they describe, than to find the phrases to describe them. Shakespeare makes King Lear, when his heart is almost bursting with disappointment and indignation, say only this:—

“Pray you undo this button: thank you, sir.”

A weather-beaten sailor is shortly and simply introduced by Chaucer in the line:—

“With many a tempest had his beard been shake;”

and a sudden burst of tears is thus described :—

“ And from his eyen ran the water down.”

and the shortness of life is mentioned in the Bible with the quiet words :—

“ The wind passeth over it, and it is gone ; and the place thereof knoweth it no more.”

But the great value of plainness will appear most clearly by looking at examples of its opposite. A writer wishes to state that vegetable life is more luxuriant in the tropics than in the temperate zone ; and he does it in the following remarkable and stilted language :—

“ The course of the existence of plants, in the torrid zone, seems much more rapid and energetic, and the conditions under which it advances far more conducive of success, than in our distance from the equator.”

Another speaks about the feeling of hope in this fashion :—

“ The benignant influence exercised by the passion of hope over the soul of man, in soothing and sustaining him under the numerous afflictions of life, and in giving birth to an infinite variety of pleasing emotions,” etc., etc.

Another begins the fable of “ The Bears and the Bees,” in this way :—

“ Two young bears setting out on one occasion from the covert of a forest, chanced, in what seemed to them a lucky moment, to light upon a bee-hive laden with the rich and inviting store of the laborious race of honey-makers.”

And a well-known novelist writes of Rome :—

“ A winding and turbid river divided the city in (*sic*) unequal parts, in one of which there rose a vast and glorious temple crowned with a dome of almost *superhuman size and skill*, on which the *favoured sign of heaven flashed with triumphant truth.*”

It is to be observed, in the first place, that no writer of any sense and no thoughtful person whatever could or would write such stuff as the first three sentences, or such phrases as “ the laborious race of honey-makers,” “ an infinite

variety of pleasing emotions," or call our latitude "our distance from the equator." But the worst effect of allowing oneself to write in this mouthing and garrulous fashion is that our minds get gradually so degraded that they mistake mere words and phrases for thoughts.

"Words are like leaves ; and, where they most abound,
Much fruit of sense beneath is rarely found."

But there is a method of turning the thought in one's mind on every side, and looking at it from many different points of view. This is not wordiness, but a most useful rhetorical art.

Same
statement
in three
forms.

Now in the mind of Mr. Southey, reason has no place at all, as either leader or follower, as either sovereign or slave. He does not seem to know what an argument is.—He never uses arguments himself.—He never troubles himself to answer the arguments of his opponents.

Same
statement
in seven
varieties,
with slight-
ly different
concomi-
tants.

It has never occurred to him that a man ought to be able to give some better account of the way in which he has arrived at his opinions, than merely that it is his will and pleasure to hold them.—It has never occurred to him that there is a difference between assertion and demonstration,—that a rumour does not always prove a fact,—that a single fact, when proved, is hardly foundation enough for a theory,—that two contradictory propositions cannot be undeniable truths,—that to beg the question is not the way to settle it,—or that, when an objection is raised, it ought to be met with something more convincing than "scoundrel" and "block-head."

The too great use of Latinized expressions often makes a sentence very clumsy. Dr. Chalmers, who was much given to them, has this lumbering sentence:—

"The man who considers the poor will give his chief anxiety to the wants of their eternity."

The following sentence seems to abound in tautologies ;

but a careful examination of it will show that the expressions are not superfluous. Addison is speaking of beauty, and says:—

“The very first discovery of it strikes the mind with inward joy, and spreads a cheerfulness and delight through all its faculties.”—*Spect.*, No. 412.

The Law of Plainness, with reference to language and the choice of words, may be stated in this way:—

Use ENGLISH-ENGLISH (or “Saxon-English”) words and phrases wherever you can, without injustice either to your meaning or to your feeling, and NOT FRENCH-ENGLISH or LATIN-ENGLISH.

The reason for this rule is evident. Pure English words are those which we have been speaking and hearing all our lives, from our infancy; and they are steeped in all the best and strongest associations of our minds. They are our own mother-tongue, and not a foreign language. The words *home*, *father*, *mother*, *hearth*, *garden*, strike us as in themselves pleasant and friendly; but the Latin adjectives which correspond to them—*domestic*, *paternal*, *maternal*, and *horticultural*—are as destitute of kindly association as the words *triangle*, *rhomboid*, *segment*, or *parallelogram*.

But there are subjects in which it is absolutely necessary to employ Latinized words, or Norman-French words; for we could not write about the subject without them. In writing about the British constitution, for example, we could not advance a step without the terms *chancellor*, *parliament*, *peer*, *member*, *court*, *baron*, and *government*, all of which are Norman-French. But in these cases we are *obliged* to use such terms; and the rule only goes so far as to tell us that we should use French words only where none other will serve our purpose.

The writer who imposed a Latin vocabulary upon English style in the highest and most cramping degree, was Dr. Johnson. Through his influence the use of Latin instead of English words became the mark, in the latter half of the 18th century, of what was then believed to be superior culture; and, even in private letters, ladies and gentlemen bow-wowed to each other in all kinds of "long-tailed words in *osity* and *ation*." A lady ends a letter in this way: "Mutual friendships are built on mutual wants; imperfection wants and needs assistance. I am, etc."

We have now come back to a more *natural* way of expressing ourselves; which is as much as to say, that we speak and write in our own mother-tongue, and not in Latin or in French.

It must not, however, be forgotten that there is not and cannot be a hard and fast line between the two kinds of English, and that there is no final or absolute rule for the employment of the one or of the other. But the tendency of honest and strong feeling, and of sound and vigorous mother-wit, is to use the mother-tongue, and to employ words that the child and the common sailor and the plough-boy can understand—always provided, that is to say, that the *subject* itself is not beyond the reach of such persons.

It is all the more needful to guard against a highly Latinised style, that there are still many people who cultivate it, and who think (or feel) that it gives additional importance to what they have to say, to put it into the biggest and most high-sounding words they can think of. This style is also, unfortunately, the style used by her Majesty's ministers in the Queen's speeches, and affected also by those Members of Parliament who are addicted to *bow-wow*. A member of a Committee, for example, will ask a witness, "Will you have the goodness to state, for the in

formation of the Committee, what is the ordinary beverage of the industrial population in your locality?" He meant to say: "What do working-men in your part of the country usually drink?" The following vicious examples will give us a stronger feeling against English of this character:—

"The animal of the canine species has returned to the rejected substance, and the porcine pachyderm after ablution to volution in lutulent matter."
—PUNCH, April 6th, 1872.

A magistrate, in examining a witness, remarked, "And I suppose you had your dinner in the interim?" "No, your worship," was the reply; "I had it in the kitchen."

To sum up, we may say that it is always our duty to write our mother-tongue, and not Latin or French; and that our greatest writers—those who have the strongest hold of the head and heart of the English nation—have been those who wrote in the homeliest and plainest English. "The use of homely language," says Minto, "is one of the most remarkable features in Defoe's style. It is one of the secrets of the continued popularity of Robinson Crusoe."

"In one of my early interviews with Mr. Hall," says Dr. Gregory, "I used the word *felicity* three or four times in rather quick succession. He asked—'Why do you say *felicity*, sir? Happiness is a better word: more musical, and genuine English, coming from the Saxon.*' 'Not more musical, I think, sir.' 'Yes, more musical, and so are words derived from the Saxon generally. Listen, sir: "My heart is smitten and withered like grass;"—there's plaintive music. Listen again, sir: "Under the shadow of Thy wings will I rejoice"—there's cheerful music.' 'Yes, but *rejoice* is French!' 'True, but all the rest is Saxon, and *rejoice* is almost out of tune with the other words. Listen, again: "Thou hast delivered my eyes from tears, and my feet from falling:" all Saxon, sir, except *delivered*. I could think of the word *tear*, sir, till I wept. Then again, for another noble specimen, and almost all good old Saxon-English; "Surely goodness and mercy shall follow me all the days of my life; and I will dwell in the house of the Lord for ever."'"

* *Happiness* is, however, not an English ("Saxon") word; it is Celtic.



CHAPTER VI.

THE LAW OF RHYTHM.

RHYTHM may seem a matter of only third-rate importance. But it is not so. Rhythm is intimately associated with the grasp of and power over the subject felt by the mind—with earnestness of feeling, and with character itself. It is also intimately associated with the nature of the English language, which is—so far as the structure of its sentences is concerned—the most musical language in the West of Europe. If, therefore, we are to write good English, we must write rhythmical English.

Rhythm is not to be taught by rule, but only by the careful reading and examination of the best writers. If we read carefully and do our best to feel the life of Jeremy Taylor's sentences, we shall receive our best lesson in English rhythm. But every writer has his own rhythm; and it is one of the objects of practice in English "composition," to teach every pupil to develop this natural and inborn music—his most special and peculiar possession, and to beat it carefully out.

The best practical means of developing our sense of rhythm, is to read a great deal in those authors who have cultivated most this art. Among old writers, the best are perhaps Sir Philip Sidney, Jeremy Taylor, and Sir Thomas Browne; among later writers, De Quincey, Nathaniel Hawthorne,

George Eliot, and Macaulay. Macaulay may seem to many somewhat too "positive" and dogmatical to be really musical in his rhythm; but his sentences have a sturdy English ring about them, in which the young writer will find inspiration and support. But the finest and truest and sweetest English rhythms are to be found in our translation of the Bible.

In accordance with the English character, the rhythm of an English sentence is serious, compact, and even severe. The light flippancy, the short metallic suddenness of the French sentence would be quite out of place in English. There is nothing so disagreeable to a genuine English taste as a long succession of short sentences; it produces much the same effect upon our nerves as the continued barking of a little dog. If, at any time, we have been reading much French of this kind, the best alternative is a short course of Jeremy Taylor or the more serious passages of De Quincey. Even Dr. Johnson's more rotund and imposing march, it is useful to become acquainted with.

The way in which we should apply the feeling for rhythm we may have cultivated in ourselves, may be stated in the following rule:

After the paper is written, we should read it aloud to ourselves or to some one else, and, in the case of each sentence, try whether (a) by altering the order of the words, or (b) by substituting other words and phrases, we cannot give a more pleasant or a more impressive rhythm to the sentence.

As has been pointed out before, the great living corrective of "style" is spoken language—language spoken either in conversation or to an audience. Feeling and passion and

the inmost character come out in the natural cadence, and in the living rise and fall of the voice. If this is true, we have another rule :

Write as you would speak.

It is probable that we shall write best so, for we shall then write most naturally. This rule also allies itself with the Law of Sincerity. That is, while the Law of Fulness is the mental side of the Law of Sincerity, the Law of Rhythm represents it on the side of feeling. The one excludes emptiness and dishonest work ; the other excludes affectation and pretence of sentiment.

But, if we are to write as we speak, we ought also to train ourselves to speak. This is best done by much reading aloud, especially of those authors who have written with the greatest amount of force, personal feeling, fire, and passion. Such are, in the present time, Macaulay, Ruskin, and John Bright. Good reading aloud will be certain to result in good writing. No one can throw himself with complete sympathy into the statements, arguments, and feelings of a writer, without imbibing some of the power and spirit of that writer—without adding to his own stock of words and phrases, increasing his power of expression, and gaining something of the verve, swing, and grace of the writer he is studying.

It is unnecessary in this part of this book to discuss the question fully. But this main fact may be mentioned, that rhythm resides chiefly in the end of the sentence. Every sentence ought to have a musical close. If it has not, it produces the same effect upon the nerves that is felt when we take a false step in the dark. The nerves are prepared to go down one step, and there is no step ; and hence results an unpleasant shock. The ear expects a harmonious close ;

and the ear is disappointed. Cicero, one of the greatest masters of the musical sentence, says: "As the ear is always directed to the close of a sentence, it should never be destitute of harmony."

It must not be forgotten, too, that, as rhythm is the most spiritual element of a sentence, it is that which is the outcome of the whole man—his feelings, his character, and his past experiences; that it cannot be taught or acquired by teaching, but that it comes from orderly thought, tranquil and kindly feelings, and the habit of promoting the happiness of other people. This fact comes out with strong prominence when we study the sweet and homely rhythms of Chaucer and Leigh Hunt, and still more in the fine and delicate and kindly prose of Charles Lamb. In one word, it is in the rhythm that the personal character of the writer lives, and moves, and has its being. The following passage from Washington Irving is sufficient to prove this.

"There is nothing in England that exercises a more delightful spell over my imagination than the lingerings of the holiday customs and rural games of former times. They recall the pictures which my fancy used to draw in the May morning of life, when as yet I only knew the world through books, and believed it to be all that poets had painted it; and they bring with them the flavour of those honest days of yore, in which, perhaps with equal fallacy, I am apt to think the world was more home-bred, social, and joyous than at present."—*Sketch Book*.





CHAPTER VII.

PRACTICAL DIRECTIONS TO BEGINNERS IN THE ART OF COMPOSITION.

I. Get up all the facts given in each Exercise with the greatest care. Take notes of them, and then compare these notes with the **OUTLINE** given.

II. Read over the **Phraseology**, and connect each phrase with the particular incident or feeling it is intended to describe. Do this two or three times.

III. When you begin to write, keep the **OUTLINE** before you, but consult the **PHRASEOLOGY** as seldom as possible.

IV. Write with the greatest possible fulness of detail; and be as profuse of words as you please.

V. *After* you have written, cut out all detail that interferes with the more prominent features of the narrative or essay; and, secondly, cut down your phraseology as much as you can, without altering the sense, or dwarfing the feeling, or spoiling the rhythm.

The above process is in exact analogy with nature and the art of the gardener. He gives a tree every possible encouragement to grow; but in the spring he cuts away all superfluous wood and leaves, in order that full justice may be done,—that the strength of the tree may be given—to the fruit. It must also be remembered that we can make a severe, spare, and compact style out of a wide-spreading and luxurious one; but, if a style is too meagre to begin with,

if this meagreness is encouraged from a too rigid adherence to spareness and severity, the power of expression will decrease more and more in the young writer. Whately's words are of importance in connection with this view :—

“It is remarked by anatomists, that the nutritive quality is not the only requisite in food,—that a certain degree of *distention* of the stomach is required, to enable it to act with its full powers; and that it is for this reason hay or straw must be given to horses, as well as corn, in order to supply the necessary bulk. Something analogous to this takes place with respect to the generality of minds, which are incapable of thoroughly digesting and assimilating what is presented to them, however clearly, in a small compass.”

SHORT DIRECTIONS FOR POINTING.

I. A sentence should always be read aloud before being pointed.

II. Under-pointing is better than over-pointing.

III. When the ear and the common sense tell me to make a distinct pause, I ought to put a comma.

IV. If, for any reasons whatever, two sentences are made into one, they should be separated by a semicolon.

V. A colon should be employed only to introduce a formal statement.

CAUTIONS AND SUGGESTIONS.

THESE cautions are intended as helps to criticism and correction of papers *after they have been* written; but they should not be kept in the mind during the process of writing. That would be a great error. It would induce a weak, timid, and colourless style, and would also stand in the way of our attaining what is the main end of all writing—free power in giving expression to our meaning. While we are writing, we ought to think of nothing but the

subject; after we have done writing, we ought to think of nothing but the language. That is, at the end of every sentence, we ought to ask ourselves: Does this fully convey my meaning, and nothing else?

I. AVOID TAUTOLOGICAL EXPRESSIONS.

These very easily intrude themselves into English, as in fact our language possesses two vocabularies—an English and a Latin one. When, for example, Alison says, "It was founded mainly on the *entire* monopoly of the *whole* trade with the colonies," the fact that the word *entire*, which is Latin, the prefix *mono*, which is Greek, and the word *whole*, which is English, mean the same thing, escaped his notice. So with the elder D'Israeli, "whenever the same happy *combination* of circumstances and persons shall occur *together*."

II. PLACE THE ADVERB AS NEAR AS POSSIBLE TO THE WORD OR WORDS IT MODIFIES.

"He not only found her employed, but also pleased and tranquil." Here the *not only* seems to modify *found*, and we are led to expect another verb; but it really modifies *employed*, and should stand next to it.

III. NEVER USE THE PRESENT PARTICIPLE IN *ing* AS AN ABSOLUTE CASE WHEN YOU CAN AVOID IT:

Especially not at the end of a sentence.

Avoid the use of the PRESENT PARTICIPLE entirely until you have made very great progress in the art of expressing your meaning.

The participial construction gives a loose and slovenly

cast to the style. When a writer has forgotten something, he brings in a participial phrase at the end of the sentence ; or, if he does not know how to begin a sentence, he starts with a " Having seen," " Finding that," " Crusoe observing," and so on.

The PAST PARTICIPLE, however, sometimes gives vividness and force to the sentence. " Struck with terror, they retreated to the gate." " Alarmed at the news, they launched their boat at once."

But the Present Participle gives a look of looseness to the sentence, interferes with the rhythm, and is hardly ever capable of bearing any weight of emphasis.

" I have documents proving this," is very weak ; and the word *proving* is really intended to carry the whole weight of sense. It should be " I have documents which prove this," or " to prove this."

For example, " He came to London by the afternoon train, that being the best train he could find," would be better, " because that was the best train." The frequent use of the Present Participle leads to great looseness both of thought and expression.

Slovenly thinkers often close a sentence in this manner : " thus accounting for the sudden increase in our commerce with that country."

IV. SEE, HOWEVER, THAT THE PAST PARTICIPLE (which has always the function of an adjective) HAS SOME NOUN OR PRONOUN TO AGREE WITH.

We could not say, " Alarmed at the news, the boat was launched at once," because then *alarmed* would belong to *boat* and qualify it—which is impossible.

50 DIRECTIONS TO BEGINNERS IN THE ART OF COMPOSITION.

V. CUT DOWN YOUR SENTENCES AS MUCH AS POSSIBLE, WITHOUT INJURY (1) TO THE SENSE OR (2) TO THE RHYTHM.

For example: "He said that he took it ill that his speech had not been listened to." Say simply, "He took it ill that," etc. Instead of, "This is the rule that I adhere to," say "This is the rule I adhere to." Instead of "He was the last that left the room," say "He was the last to leave." For "The means whereby this may be effected," say "The means for effecting this."

VI. REPEAT AN ANTECEDENT OR A PREPOSITION WHERE AMBIGUITY MIGHT OTHERWISE ARISE.

"He declared he would not come, which I quite expected." This sentence has two meanings. An antecedent before the relative clause would have excluded this equivocal appearance, "a refusal I quite expected;" or, "but I quite expected he would."

VII. AVOID OVER-EMPHASIS.

That is, do not condescend to tricks of style in order to gain more emphasis than the proportionate weight of the subject demands. If you feel rightly on the subject, the emphasis will take care of itself. But, as emphasis means *denial of the opposite*, when this denial is called for, we must make the denial clear. For example: "It was John who did it" is stronger than "John did it." Emphasis permits also a transposition of the usual order of words. "Great is Diana of the Ephesians!" "Some he imprisoned, others he put to death." Again, "Every conceivable plan" is stronger and more emphatic than "all plans;" "every rational person" is stronger than "all men," because it seems to individualize the persons spoken of.

VIII. BE CAREFUL IN THE MANAGEMENT OF PRONOUNS, ESPECIALLY *It* AND *They*.

Cobbett says: "Never put an *it* upon paper without thinking well what you are about. When I see many *it's* in a page, I always tremble for the writer."

Pronouns, of course always represent some noun; and, in looking over a paper, every noun ought to be placed (in pencil) above the pronoun that represents it. Thus: "The Laws of Nature are laws of laws. Civil laws are always imperfect, and often false deductions from *them*, or applications to *them*; nay, *they* stand in many instances in direct opposition to *them*." In this sentence, it would have been better to have put the nouns themselves—"the laws of nature" and "civil laws"—in the last clause.

In the following sentence from Bolingbroke, the use of *they* does not mislead, but the slight degree of confusion is teasing:

"They were persons of very moderate intellects, even before they were impaired by their passions."

The alteration of *they* into *these* would have exactly met the case.

Bishop Burnet, one of the worst writers in the English language, says: "A superiority over all other beings comes so naturally into the idea of perfection, that we cannot separate *it from it*." This sentence is radically bad, and cannot be corrected. It requires complete reconstruction. And it is doubtful, moreover, whether there is really any idea in the sentence at all.

The following is a very neat twist given to a pronoun by a slight change of emphasis. It occurs in a book of Mr. Hannay's. A lazy midshipman on board ship was compared to *England* in Nelson's famous order of the day: "Eng'

expects every man to do his duty." Why then was Midshipman So-and-so like England? And the answer went round the ship: "Because he expects every man to do *his* duty."

From the point of view of style, this shows the difficulty of referring pronouns to right nouns, and hence the danger of using them, if we wish to be very careful about our meaning. In legal documents they are not used at all.

IX. OF TWO FORMS OF THE SAME WORD, USE THE FITTEST.

For example, we have *proposal* and *proposition*; *disposal* and *disposition*. It is getting very usual to say: "He made the following proposition;" and "It is quite at your disposition." This is a great pity. A *proposal* relates to what is to be *done*; a *proposition* is a *statement* to be proved or disproved. The confounding of *disposal* and *disposition* is very much worse. The error probably arises from the rapid and inaccurate translation of French telegrams.

When Dr. Latham writes: "I doubt the application or the Danish rule to the English language," it is plain he meant *applicability*. English writers are full of such blunders. In the case of such words as *beautiful* and *beauteous*, one cannot, it is evident, use *beauteous* in prose. It is in fact doubtful whether it is admissible even in poetry, since the word has been so hackneyed by affected writers, that it is worthy only of Thackeray's spelling—*bewchus*.

X. DO NOT SUDDENLY CHANGE THE SUBJECT OF THE SENTENCE.

For example, "We arrived, after a long and tedious journey, at our uncle's house in York—where there is a fine

cathedral." It is plain that the two statements have nothing to do with each other; and, moreover, the two moods of mind in the sentence ought to have been mutually exclusive. "They were persons of *very* moderate intellects, even before they were impaired by their passions." Here an additional source of ambiguity occurs from the presence of the two *theys*. It should be "before they injured the power of their intellects," etc. "Archbishop Tillotson died in this year. He was exceedingly beloved both by King William and Queen Mary, *who nominated Dr. Tenison Bishop of Lincoln, to succeed him.*" The sudden introduction of this new subject makes an odd contrast with the "love" of the king and queen.

XI. REPEAT THE CONJUNCTION *and* WHEN THE REPETITION ADDS TO THE FORCE OF THE SENTENCE.

The following are good examples (a) of the repetition and (b) of the omission of *and*.

(a) "'Beef,' said the sage magistrate, 'is the king of meat; beef comprehends in it the quintessence of partridge, and quail, and venison, and pheasant, and plum-pudding, and custard.'"—SWIFT'S *Tale of a Tub*.

Here the repetition of *and* seems by the addition to pile up the good qualities of beef.

(b) "Sylvester talked of the strength, the dignity, the forcible observation, and the wit of Swift; Alexander of the ease, the gracefulness, the native and agreeable humour of Addison."—MIRROR No. 20.

Here each quality is thought of separately; and the *and* would have interfered with this thought.

In the following sentence, vivacity and rapidity are gained by the omission of *and*.

"He rushed amidst them with his sword drawn, threw them into confusion, pushed his advantage, and obtained a complete victory."—HUME'S *England* vol. viii. chap. 58.

XII. TAKE CARE OF YOUR ANTECEDENTS.

That is, see that the real antecedent is also the grammatical one, and contrariwise. For example, Hallam says: "With great defects of style, which should be the source of perpetual delight, no long poem will be read." Here the grammatical antecedent to *which* is *defects*; but this quite alters the sense.

XIII. DO NOT OVERDO A COMPARISON.

Coleridge, when lecturing at Bristol, thus referred to some marks of disapprobation: "I am not at all surprised that, when the red-hot prejudices of aristocrats are plunged into the cool element of reason, they should go off with a hiss." This was neat but a little too elaborate. The following is still more objectionable: "He does not really care about knowledge; his only care is to stop the swift bowling of the examiner with the bat of cram and to defend the narrow wicket of his hastily gained acquirements." Here the comparison is ridden too hard.

XIV. AVOID HACKNEYED PHRASES.

That is, cultivate simplicity and plainness. Do not say "the Merry Monarch" for Charles II., or "the Bard of Avon" for Shakspeare. "The devouring element," "the fearful conflagration," "the individual alluded to," and such like, are phrases that ought to be left to the lower class of reporters upon inferior newspapers.

XV. AVOID THE HEAPING UP OF TOO MANY CIRCUMSTANCES IN THE SAME SENTENCE.

The following is an instance: "For, notwithstanding

his having gone, in winter, to Moscow, where he found the cold excessive, and which confined him, without intermission, six weeks to his room, we could not induce him to return home." This sentence is loose and flabby in the extreme. It is also overpointed. It ought to be broken up into two sentences: "He went last winter to Moscow, where he was confined to his room without intermission for six weeks, by the excessive cold. But, notwithstanding all this, we could not induce him to return home." Take another: "I asked him to show me his pictures, which he did, and pointed out one in particular, a portrait of a young man, painted by Wilson."

This rule might also be given in a positive form: Make your sentences as compact and highly organized as you can.

An animal is in the lowest scale of being which consists merely of a number of joints of exactly the same character—like a worm. The differentiation into stomach, brain, lungs, liver, and so on, has not yet taken place. So it is with a sentence. A sentence like the following is utterly weak in construction, and is not organized at all. "One may have an air which proceeds from a just sufficiency and knowledge of the matter before him, which may naturally produce some motions of his head and body, which might become the bench better than the bar." It is built up on the simple model of "The house that Jack built." The symbol of it would appear thus:

One — air					
		which — him			
			which — body		
				which — bench	
					than — bar.

But the symbol of a sentence ought to be a circle, ever

part of which is equally strong, and not one part of which can be taken away without destruction to the whole.

In the following sentence from Swift, one of the most important statements in it takes the form of a mere tag at the end.

"Neither is any condition of life more honourable in the sight of God than another, otherwise He would be a respecter of persons, *which He assures us He is not.*"

The following is an excellent example quoted by Mr. Breen :*—

"To the memory of Lord George Frederick Cavendish Bentinck, second surviving son of William Henry Cavendish Scott, fourth Duke of Portland, etc., *whose* ardent patriotism and uncompromising honesty were only equalled by the persevering zeal and extraordinary talents, *which* called forth the grateful homage of those *who*, in erecting this memorial, pay a heartfelt tribute to exertions *which* prematurely brought to the grave one *who* might long have lived the pride of his native country."

Here every *who* or *which* introduces a new subject; and, on the same "principle" of style, anything may be brought into a sentence. Somehow or other the writer gets back to Lord George Bentinck, but his adventures by the way are numerous, and the road he has taken is like the maze at Hampton Court—the farther you keep away from the centre, the nearer you are sure to come to it.

The following long sentences from Hume are, however, excellent examples of all a sentence ought to be—highly organized, strong, compact, and rhythmical :—

"There are few personages in history who have been more exposed to the calumny of enemies, and the adulations of friends than Queen Elizabeth; and yet there is scarcely any whose reputation has been most certainly determined by the unanimous consent of posterity. The unusual length of her administration and the strong features of her character were able to

* Breen's Modern English Literature, p. 141.

overcome all prejudices; and obliging her detractors to abate much of their invectives, and her admirers somewhat of their panegyrics, have at last, in spite of political factions, and what is more, of religious animosities, produced a uniform judgment with regard to her conduct."

XVI. AVOID STRONG WORDS, LIKE *unprecedented, incalculable, extremely, awfully, stupendous.*

Unless you find, after careful observation, that you really mean them.

XVII. USE *who* WHEN IT IS EQUAL TO *and he* OR *and she*, AND *which* WHEN IT IS EQUAL TO *and it* OR *and they*; BUT *that* AS A LIMITATIVE RELATIVE.

Examples: I met my uncle yesterday, who told me he was going to Paris.

I met the gardener that lives in the lane.

XVIII. NO DECENT WRITER EVER USES THE PHRASE *and which.*

XIX. WHERE THE LIST OF NOMINATIVES IS LONG, AND WHERE IT IS DESIRED TO CALL ATTENTION TO THEM AS STRIKING, A REPRESENTATIVE *these* MAY BE EMPLOYED.

"Commerce and manufactures, railways and telegraphs, banks and exchanges, the locomotive and the spinning jenny,—*these* are not essential elements in the life of a great nation. But the desire to do justice, the love of knowledge, the respect for man as man, the regard for our neighbour's rights and feelings, the love of law—*these* form the backbone of a people, *these* constitute its true greatness."

XX. AVOID CIRCUMLOCUTIONS THAT ARE MERELY CIRCUMLOCUTIONS.

That is, express yourself in as short a way as you can without being curt. It will generally be found that short expressions are more idiomatic and lively than long or

Latinized phrases. This rule applies (a) to words, and (b) to phrases. Thus, instead of writing *individual*, we should write *man*; instead of *summit*, *top*.

[ In *words*, Latin words are generally longer than English, most* of which are monosyllables.]

But the tendency of the present day to a Latinized, wordy, and circumlocutory phraseology is so strong, that it may be worth while to give a list of phrases which the young writer ought never to use.

<i>Instead of</i>	<i>Write</i>
1. The book was bought that you might read it.	The book was bought for you to read.
2. A house to be let.	A house to let.
3. He was sent to England that he might be educated.	To be educated.
4. Previous to his being appointed Viceroy.	Before he was appointed.
5. He wasted too much time in the perusal of novels.	In reading novels.
6. I know it to be wrong.	I know it is wrong.
7. The gentleman that you met.	The gentleman you met.
8. At the expiration of four years he retired.	In four years, or at the end of four years.
9. He imparted knowledge with much simplicity	He had a simple way of teaching.
10. He requested that I would bring.	He asked me to bring.
11. Propositions of a highly advantageous nature.	Very advantageous proposals.
12. He became entangled in the meshes of a deceitful and treacherous person.	He got entangled with a deceitful person.
13. He could not repress his sentiments.	He could not conceal what he thought.
14. The sentiments of paternal pity.	The feelings of a father.
15. He merited the royal favour.	He earned the favour of, etc.
16. An exalted station.	High rank.

* A distinction here must be drawn between the language *fixed* (i.e., in a dictionary), and the language *in motion* (i.e., as spoken and written). The English language *in motion* consists to a very large extent of monosyllables; and whole verses from the best poets and from the Bible consist entirely of monosyllables.

Instead of

Write

- | | |
|--|---|
| 17. Exceedingly opulent. | Very rich. |
| 18. He is convalescent. | He is getting better. |
| 19. Exchanging offices of friendship. | Being good friends. |
| 20. A highly talented man. | A very able man. |
| 21. The pursuit of virtue. | The endeavour to be just and kind to our neighbours and fellow-men. |
| 22. A concatenation of circumstances. | A number. |
| 23. A meritorious deed. | A good action. |
| 24. The juvenile pupil. | The young learner. |
| 25. The topographical nomenclature. | The names of towns and places. |
| 26. To incur the danger. | To run the risk. |
| 27. To assume a position. | To take one's stand. |
| 28. Irreproachable conduct. | Blameless life. |
| 29. Violate one's promise. | Break one's word. |
| 30. Complete indigence. | Utter want. |
| 31. Accepted signification of a word. | Usual meaning. |
| 32. A man of noble sentiments. | A man of honest feeling. |
| 33. The Omnipotent disposer of events. | The Almighty and All-seeing God. |
| 34. He depends on his own labour for a precarious subsistence. | He earns his bread by the work of his own hands. |
| 35. Deity is my pastor; I shall not be indigent. | The lord is my shepherd; I shall not want. |
| 36. The unmistakable precursor of. | The sure forerunner of. |
| 37. A considerable acquaintance with maritime affairs. | A good knowledge of the sea. |
| 38. Extreme felicity. | Great happiness. |
| 39. Bears a certain resemblance to. | Is somewhat like. |
| 40. A disastrous engagement. | A bloody battle. |
| 41. Daily establishment for young gentlemen. | Boys' day school. |
| 42. In the interim. | In the meantime. |
| 43. In the affirmative. | Yes, or it was so. |
| 44. In the negative. | No. |
| 45. Allow me to assist you to a slice of mutton. | May I help you. |
| 46. In harmonious proportion to practical necessities. | As you want them. |
| 47. A man of enormous talent. | A very able man. |
| 48. He replied in the affirmative. | Answered "Yes." |

XXI. DO NOT MIX METAPHORS, OR USE UNMETAPHORICAL ALONG WITH METAPHORICAL EXPRESSIONS.

Sir Boyle Roche, an Irish member of the House of Commons in the beginning of this century, is the great master of this style. He is said to have begun one of his speeches :—"Mr. Speaker, I smell a rat, I see him floating in the air; but, mark me, I shall yet nip him in the bud." Lord Castlereagh expressed himself once in this way :—"Let me now *embark* upon the *feature* on which this question mainly *hinges*." Here there are two incongruities. Even so pure and careful a writer as Addison makes the blunder :—

"I bridle in my struggling muse in vain,
Which longs to launch into a nobler strain."

Here there are three incongruities. He cannot bridle in a *Muse* (a daughter of Apollo, by the hypothesis); then the *Muse* becomes a boat, and then a musical instrument. The absurdity of the couplet is heightened by the fact that Addison's Pegasus was anything but a fiery or high-mettled steed. It was one of the slowest roadsters, and wanted a liberal use of both whip and spur.

XXII. AVOID THE USE OF COMPOUNDS THAT ARE NOT SANCTIONED BY GOOD WRITERS.

Coast-line, nut-cracker, war-horse, coal-scuttle, time-piece, are all in common use; and so are *battle-field, winter-quarters, foot-sore, heart-sick, far-fetched* and *blood-thirsty*. But we should avoid *mock-solemn, fancy-free, high-toned* (a vulgar Americanism), *home-enfolding* and such like, which may be fit for poetry, but have an affected look in prose.

XXIII. AVOID INVERTED CONSTRUCTIONS AS MUCH AS YOU CAN.

The most common way of beginning the old-fashioned "theme" was: "Of all the vices which degrade and deform the mind of man, that of jealousy," etc., etc. Emphasis was thought to be gained by this mode of beginning; but, in aiming at emphasis, only weakness and affectation resulted. Writers who are not naturally eloquent, but who try to be, are very fond of inversions. Sir A. Alison begins scores of sentences thus:—"Great and important as were the results," etc. This should be avoided. In passionate diction, it is admissible; but then the "passion" or strong feeling ought really to exist. And, if it does exist, it will itself dictate the order of words.

XXIV.—VARY THE BEGINNING OF EACH SENTENCE AS MUCH AS YOU CAN; OR,

THROW THE MOST IMPORTANT PART OF EACH SENTENCE EITHER INTO THE FIRST CLAUSE OR INTO THE LAST CLAUSE.

This rule must be studied and thought over in the light of the chief aim and the fundamental law of all composition. That may be briefly stated thus:—It is the duty of the writer to take the maximum of pains to make himself clear, in order that the reader may have the minimum of trouble in arriving at his meaning: Now, the best way of saving the reader trouble, is to put the most important word or statement in a sentence in such a position that it will catch the reader's eye at once, or strike upon the listener's ear with the greatest force.

To ascertain what this position is, let us look about for that kind of writing which stands in most striking contrast

to the act of "composition." That kind of writing is plainly a catalogue. In a catalogue no one word has more prominence or importance than another; no word is emphatic; the emphasis—if there is any at all—varies for each individual reader as he happens to take a greater or smaller interest in this or that individual thing. Now what is the opposite of a catalogue? It is plainly a highly organized body—such as a man or an animal. In an animal there is the highest possible degree of organization; and, while every part is related to every other in mutual dependence and interdependence, there is complete subordination of the lower and less necessary parts of the body to the higher and indispensable members. And a paragraph or a sentence may fairly be compared to the body of an animal. A sentence, too, has a nervous centre, without which it could not exist. It has a head and members; and, while it could exist without the members, it would be nothing without the head.

Perhaps the best specimens of the two kinds of styles are Bishop Burnet and Jeremy Taylor. Burnet has no "style" at all; his book is merely a quantity of materials towards a history. He writes as a gossip talks; and many of his paragraphs could be written in the form of a catalogue or list. Writing of William III., Burnet says:—

1. He had a thin and weak body, etc.
2. He had a Roman eagle nose, etc.
3. He was always asthmatical.
4. He spoke little, etc.
5. He had no great advantage from his education.

If another subject should call for his attention, Burnet's confusion between the *hes* and the *hims*, the *theys* and the *thems* becomes ludicrous in the extreme. While Jeremy Taylor prepares for a far-off effect, and leads the reader

gradually up to a striking consummation, Burnet goes drivelling on in the simple hope that the person to whom he is gossiping will understand him. But he does nothing himself to insure the fruition of this hope. He gives his reader the facts,—or rather the materials for the facts,—and leaves him to make the best of them.

A young writer speaking of hermits, says: "At one time many men thought it right to live quite alone, and to shut themselves out from the pleasures and luxuries of the world. They thought this a very self-denying life." Now, this second sentence is not rightly put. For it is plain that the chief subject in the mind of the writer is not the hermits themselves, but the kind of life they led. The second sentence would therefore run better thus:—"The life seemed to them a self-denying life."

Let us try to adapt a piece from Burnet upon this principle.

BURNET.

William the Third had no great advantage from his education. De Witt's discourses were of great use to him; and he, being apprehensive of the observations of those who were looking narrowly into everything he said or did, had brought himself under a habitual caution, that he could never shake off; though in another sense, it proved as hurtful as it was then necessary to his affairs. He had a memory that amazed all about him, for it never failed him. He was an exact observer of men and things. His strength lay rather in a discerning and sound judgment, than in imagination or invention.

ADAPTED.

William the Third derived little advantage from his education. De Witt's discourses were, however, of great use to him. Constantly apprehensive of the observation and remarks of those who watched narrowly all he said or did, he had formed a habit of caution, from which he could never free himself. This habit, under different circumstances, was as prejudicial to his interests as it had at one time been beneficial. His memory, which never failed him, astonished all who knew him. He was an accurate observer of men and things. Discernment and sound judgment were his strong points; his weakness lay in imagination and the formation of plans.

The rule thus explained may be practically applied *after* the whole paper has been written, by asking three questions *after* reading over each sentence.

64 DIRECTIONS TO BEGINNERS IN THE ART OF COMPOSITION.

1st. What is the most important word or phrase in this sentence ?

2nd. Can I, without stiffness, place it at the beginning of the sentence ?

3rd. If not, can I throw it to the end ?

In all cases, of course, the rhythm of the sentence should be preserved.



PART II.

NARRATIVES, WITH OUTLINES AND
PHRASEOLOGY.



EXERCISES.

NARRATIVES, WITH OUTLINES AND PHRASEOLOGY.

Ex. 1.—AVARICE OVERREACHES ITSELF.

A MERCHANT in Turkey lost a purse containing¹ two hundred pieces of gold. He had his loss proclaimed by the public crier, and offered half its contents to whosoever had found and would restore it. A sailor, who had picked it up, informed the crier that he had found it, and that he was ready to restore it on the proposed conditions.² The owner having thus learned where his purse was, thought he would try to get it back for nothing. He therefore told the sailor that if he wished to get the reward, he must restore also a valuable emerald which was in it. The sailor declared that he had found nothing in the purse except the money, and refused to give it up without the reward.

The merchant went and complained to the *cadi*, who summoned³ the sailor to appear, and asked him why he kept the purse he had found.

"Because," replied he, "the merchant has promised a reward of one hundred pieces, which he now refuses to give under pretence that there was a valuable emerald in it; and I solemnly⁴ declare that I found nothing in the purse but the money."

The merchant was then desired to describe the emerald, and how it had come into his possession; which he did,—but in so confused a manner that the *cadi* was convinced⁵ of his dishonesty. He accordingly gave the following judgment:—"You have lost a purse with two hundred pieces of gold and an emerald in it; the sailor has found one with only two hundred pieces in it; it cannot therefore be yours. You must then have yours cried again, with a description of the precious stone. You," said the *cadi* to the sailor, "will keep the purse during forty days with-

out touching its contents, and if, at the end of that time, no person shall have proved his claim to it, you may justly consider ⁶ it your own."

OUTLINE.—1. Turkish merchant loses a purse. 2. Advertises his loss with a reward of half its contents to the finder. 3. Sailor finds it and claims the reward. 4. The merchant refuses it. 5. "Because," says the merchant, "there was a precious stone in the purse as well as the money." 6. Dispute referred to the *cadi*. 7. His decision.

PHRASEOLOGY.—1. Containing, holding; which had. 2. Conditions, terms; stipulations. 3. Summoned, ordered; sent for. 4. Solemnly, seriously; in the strictest faith. 5. Convinced, sure; certain. 6. Consider, look upon; regard.

Ex. 2.—MAN SEIZED BY A CAYMAN.

I WAS out one morning with my shepherds, a few miles distant from my house, when we came to a river which we could only pass by swimming our horses across. One of them advised ¹ me to go higher up, to a place where the river narrowed, as the stream was swarming with caymans. Presently up came an Indian on horseback, who heard the advice, said he was not afraid of caymans, and rode boldly into the river. But he was scarcely half-way across, when a cayman of enormous size was seen swimming towards him. A shout of warning was raised. He at once perceived his danger, got off his horse on the side opposite to that upon which the monster was approaching, and struck out with all his might for the shore. On reaching it he paused ² behind a fallen tree-trunk, where he had water to his knees, and where, believing himself in perfect safety, he drew his cutlass and waited. Meanwhile the cayman reared his enormous head out of the water, threw himself upon the horse, and seized him by the saddle. The horse made an effort,³ the girths broke, and, whilst the cayman crunched the leather, the steed reached dry land. Quickly feeling that the saddle was not to his taste, the cayman dropped it and advanced upon the Indian. We shouted to him to run. The poor fellow would not stir, but waited calmly, cutlass in hand, and, when the monster came up, dealt him a blow on the head. He might as well have tapped upon an anvil. The next moment he was writhing in the cayman's jaws. For more than a minute we beheld him dragged in the direction of the lake through which the river ran, his body erect above the surface of the water, his hands clasped together, and his eyes turned to heaven in the attitude⁴ of a man imploring the protection⁵ of the Almighty. The cayman soon dived, and the poor wretch was never seen again.

OUTLINE.—1. I go out one morning with my shepherds; am warned not to cross a river. 2. Why. 3. An Indian rides into the river. 4. He swims to land. 5. A cayman attacks his horse which escapes to shore. 6. The man is then attacked, and defends himself with his cutlass. 7. He is carried off by the cayman, and never again seen.

PHRASEOLOGY.—1. Advised, counselled; recommended. 2. Paused, halted; stopped. 3. Made an effort; plunged or tore about. 4. Attitude, posture or position. 5. Protection, help or interposition.

EX. 3.—CAPTURE OF A MAN-EATING CAYMAN.

WISHING to capture the cayman which had devoured¹ the poor Indian, I had three strong nets made, and stretched them at regular intervals right across the river. A native was employed for a couple of months to watch if any creature had been caught, but nothing came of it. One morning, however, he suddenly appeared and informed us that some Indians who had been feeling the bottom of the river with long bamboo rods had just then roused the gigantic monster. We all ran outside, and soon beheld him on the surface of the river, lashing the water with his long tail, clattering with his jaws, and snapping at everything within his reach. We fired a volley² at him, but the balls skipped harmlessly off his body. The spears and lances of the natives were of more effect, and the creature was pierced with several to the depth of eight or ten inches. He then dived and made his way under water as far as the first net, which he tried to burst through. Foiled³ in his attempts to break through this, he again appeared on the surface of the water, when a fresh volley was poured into his enormous body, and the natives plied⁴ both spear and lance right manfully. The fight had now lasted six hours, and the cayman seemed to have as much strength and courage in him as ever. At last an Indian struck the brute when at the bottom of the water with a lance of unusual strength and size. The animal immediately rushed towards the first net and disappeared. We hauled it in; there was a large hole in it. The second was in the same state. We were hauling in the third when we felt the resistance of some very heavy burden. It proved to be the cayman, which was just expiring.⁵ Forty Indians, exerting their utmost strength, could scarcely draw the monster, which was fully twenty-seven feet long, out of the water.

OUTLINES.—1. I get three nets made to capture the man-eating cayman. 2. No results follow for two months. 3. Am at last informed the cayman has been seen. 4. Description of the fight; how long it lasted. 5. Its result. 6. Size of the monster.

PHRASEOLOGY.—1. Devoured, killed ; carried off. 2. Fired a volley, discharged our rifles all at once. 3. Foiled, frustrated ; disappointed. 4. Plied, wielded ; used. 5. Expiring, dying ; breathing his last.

Ex. 4.—BOA-HUNTING.

A FRENCHMAN, resident¹ in the Philippines, who had never seen a wild boa in its native haunts, went out one afternoon, accompanied by² two hunters, in quest of one. He had several dogs with him. Presently they set up a tremendous barking, and disappeared down a steep and narrow ravine. The hunters supposed it was a buffalo that had been brought to bay, and advanced with all due precaution.

On looking over the edge of the gully an enormous boa was distinctly visible. The monster raised his head to a height of five or six feet, directing it from one edge of the ravine to the other, and menacing³ his assailants with his forked tongue. The Frenchman wished to take him alive, and have him conveyed⁴ to France. The hunters therefore twisted some cane nooses, and made them strong enough to resist the efforts of the most powerful wild buffalo. One noose was slipped round the creature's neck, and the end made fast to a tree. Going round to the other side of the ravine, a second noose was fastened in a similar manner. The monster, feeling himself tightly secured at both ends, coiled and writhed, tore up the young trees by the roots, broke off the branches, and dislodged⁵ enormous boulders, in his efforts to escape. All was in vain. Night coming on, the hunters left the monster, as they thought, secure ; but in the morning, on revisiting the spot, they found the serpent had escaped. The boa must have made the most tremendous efforts to get away, for the bottom of the ravine was strewn, in the wildest confusion,⁶ with branches and trunks of trees twisted and broken in the most wonderful manner, while, close to some huge blocks of basalt, were the marks of the places round which he had twined his huge body.

OUTLINE.—1. A Frenchman goes out to look for a boa. 2. Discovers one in a ravine. 3. Fastens it securely to two trees. 4. Leaves it there for the night. 5. Finds in the morning it has escaped. 6. How.

PHRASEOLOGY.—1. Resident, who was living, staying. 2. Accompanied by, along with ; attended by. 3. Menacing, threatening. 4. Conveyed, sent ; forwarded. 5. Dislodged, wrenched out ; tore away. 6. Confusion, disorder.

Ex. 5.—THE RASH PROMISE.

THE game of chess was invented, it is said, by a Brahmin,

named Sissa, to amuse a very tyrannical prince, and, by giving him something to occupy his mind,¹ to prevent him from exercising so much cruelty upon his subjects. Sissa also showed the prince that the king, though the most important piece in the game, cannot attack or even defend himself, without the assistance² of his pawns, that is to say, his people.

The monarch was delighted³ with the game, and asked the Brahmin what he should give him as a recompense⁴ for having taught him to play it. The Brahmin profited by⁵ the opportunity to give him another lesson:—"My prince," said he, "if you count, you will find that there are sixty-four squares on the chess-board. All the reward I ask is, that you will give me a piece of gold for the first square, two for the second, and continue doubling the number up to the last." "Oh," said the prince, "if your demand is so moderate, it will be easily satisfied. Make your calculation, and bring it me to-morrow morning." The Brahmin did so; and the prince was greatly astonished⁶ to find that he had promised more than he was able to perform, and that all the coffers in his kingdom did not contain a sufficient quantity of gold to pay the debt he had so incautiously⁷ contracted.

OUTLINE.—1. The game of chess invented by a Brahmin to occupy the thoughts of an Eastern prince. 2. Sissa points out the position of the king. 3. The prince is delighted, and asks what reward he shall give the inventor. 4. His proposal. 5. The prince's reply. 6. The result.

PHRASEOLOGY.—1. To occupy his mind, to interest; to fill his thoughts. 2. Assistance, aid; help. 3. Delighted, enchanted. 4. Recompense, reward; what present he should make him. 5. Profited by, seized; availed himself of. 6. Astonished, amazed; thunderstruck. 7. Incautiously, inconsiderately; thoughtlessly.

Ex. 6.—WELLINGTON AT BRUSSELS ON THE NIGHT OF JUNE 14TH, 1815.

AFTER issuing orders, Wellington went to a ball given by the Duke of Brunswick. The Prince of Orange, who was there also, left early in the evening, before supper, for his quarters. The Duke of Wellington remained. During supper, about midnight, the prince suddenly reappeared, walked up to the duke's chair, and spoke a few words in a tone so low that they did not catch the ear of those around him. The only remark made by the duke was that he had no further orders to give, and he quietly added, "I should think the best thing you can do is to go to bed." The prince then left, and the duke remained talking with¹ the lady on his right for some twenty minutes afterwards. He then rose, went

up to the Duke of Richmond ostensibly³ to say "good-night," but added in a lower tone, "Do you happen to have a map of the country?" The Duke of Richmond left the supper-table, apparently³ to attend the commander-in-chief to the door, and in his private room the map was produced.⁴ As soon as the door of the room was shut, the Duke of Wellington said, "Buonaparte has gained nearly twenty-four hours march upon me." "What will you do?" asked⁵ the Duke of Richmond. "We shall meet him at Quatre Bras, but we shan't stop him there; and if we don't, I'll fight him here," said the Duke of Wellington, drawing his thumb-nail across the plain of Waterloo on the map.

OUTLINE.—1. The Duke of Wellington at a ball. 2. The Prince of Orange, also present, leaves to go to his quarters. 3. Reappears at the ball about midnight. 4. "Go to bed." 5. Duke remains talking for twenty minutes. 6. Quietly asks Duke of Richmond for a map. 7. Shows where he will fight Buonaparte.

PHRASEOLOGY.—1. Talking with, in conversation with. 2. Ostensibly, apparently. 3. Apparently, as if he were going. 4. Produced, brought out. 5. Asked, inquired.

Ex. 7.—THE BRAVE MAN.

A DESTRUCTIVE¹ inundation occurred several years ago, in the northern part of Italy, in consequence of an excessive² fall of snow upon the Alps, followed by a speedy thaw. The river Adige was swollen to such a degree, that it carried away the greater part of the stone bridge near Verona.

The middle of the bridge only remained; and upon this portion of it stood the house of the toll-gatherer, who, with his family, was thus imprisoned by the stream, and was in momentary³ expectation of being carried away.

They were discovered from the shore, stretching forth their hands and imploring aid, while fragments of the arch were continually dropping into the impetuous⁴ torrent. A gentleman who saw their perilous position, held out a purse of gold, and offered it to any one who would take a boat and rescue⁵ the unfortunate family.

But so great was the danger of being swept away by the force of the current, or crushed by the fallen fragments, that not one of the vast number of spectators had the courage to attempt the exploit.⁶

A peasant passing by was informed of the promised reward. He sprang instantly into a boat, seized the oars, by a masterly and skilful effort reached the middle of the river, and brought

the boat under the pier of the bridge, where the terrified⁷ family were anxiously waiting his approach.

By means of a rope suspended from the top of an arch, the whole family were securely placed in the boat. "Courage," cried the peasant; "now you are safe!" By a still more masterly effort of strength and skill he brought them all in safety to the shore.

"Brave man!" exclaimed the gentleman, presenting him the purse; "here is the reward I promised." "I never expose⁸ my life for money," answered the peasant. "My labour brings me a sufficient livelihood for myself, my wife, and children. Give the purse to this unfortunate family who have lost their all."

OUTLINE.—1. The northern part of Italy flooded with water; how. 2. Greater part of a bridge carried away. 3. Toll collector and his wife and family are on it, and are in great danger. 4. Reward offered if any one will rescue them. 5. Peasant jumps into a boat and rescues them. 6. Purse of gold offered him. 7. He desires the money to be given to the people he has saved.

PHRASEOLOGY.—1. Destructive, lamentable; terrible. 2. Excessive, immense, extraordinary. 3. Momentary, any moment. 4. Impetuous, violent; foaming. 5. Rescue, save; bring off. 6. Exploit, bold or daring deed. 7. Terrified, frightened; horrified. 8. Expose, venture; hazard.

EX. 8.—THE SHIP WITH THREE CAPTAINS.

IN a speech at Liverpool, Mr. Horsfall, M.P., once told the following story:—"When residing¹ in Staffordshire a very short time ago, four seamen came to my door,—at least four men who represented themselves² as seamen,—and said that they had been shipwrecked off Hull, and were in great distress. I went to speak to them, as my sympathies³ are, and I hope they always will be, with seamen. As soon as I saw them, I knew that one was a seaman; but, as we say in Lancashire, I saw with half an eye that the other three were 'hail, fellows, well met,' picked up on the road. I said, 'I am very sorry to hear of your accident; what vessel were you wrecked in?' They said, *The Elizabeth*. I told the seaman to stand where he was. I told the first of the other three men to go ten or fifteen yards to the right; the second to retire⁴ ten or fifteen yards to the left; and the third man to stand off in front. Well, they could not tell what I was after; and I went quietly up to one, and said, 'I am very sorry to hear of the *Elizabeth* being lost; what was the captain's name?' 'Jones,' was the reply. I went to the next, told him I very much regretted⁵ the accident, and

asked the name of the captain of the *Elizabeth*. 'Captain Brown, sir.' I went to another, and I said, 'My good friend, I am exceedingly distressed on your account; what was the name of the captain?' 'Captain Smith, sir.' I said, 'Come here, men. You are a pretty set of fellows here, to go and sail in the ship *Elizabeth*, and to have three captains. You might well be lost, and deserve it too.'"

(In the above story, care must be taken to vary the *expressions* employed in speaking to each of the men.)

OUTLINE.—1. Mr. Horsfall is called out to see four men who are passing themselves off as shipwrecked seamen. 2. "What was the name of the ship?" "The *Elizabeth*." 3. Mr. Horsfall's plan. 4. His remark and question. 5. The different replies. 6. The result.

PHRASEOLOGY.—1. Residing, staying; living. 2. Represented themselves as, said they were; pretended to be. 3. Sympathies, good feelings. 4. Retire, go away; withdraw. 5. Regretted, was concerned at; deplored.

EX. 9.—THE BATTLE OF THE NILE.

NELSON was now left alone; when suddenly a cry was heard from the deck that the *Orient* was on fire. In the confusion, he found his way up, unassisted¹ and unnoticed; and, to the astonishment of every one, appeared on the quarter-deck, where he immediately gave orders that boats should be sent to the relief² of the enemy.

It was soon after nine that the fire on board the *Orient* broke out. Brueys was dead; he had received three wounds, yet would not leave his post. A fourth cut him almost in two. He desired³ not to be carried below, but to be left to die upon deck. The flames soon mastered⁴ his ship. Her sides had just been painted, and the oil-jars and paint-buckets were lying on the poop. By the prodigious light of this conflagration, the situation of the two ships could now be perceived,⁵ the colours of both being clearly distinguishable. About ten o'clock the ship blew up, with a shock that was felt at the very bottom of every vessel. Many of her officers and men jumped overboard, some clinging to the spars and pieces of wreck with which the sea was strewn; others swimming to escape from the destruction which they momentarily⁶ dreaded. Some were picked up by our boats; and some, even in the heat and fury of the action, were dragged into the lower ports of the nearest British ships by the British sailors. The greater part of her crew, however, faced the

danger to the last, and continued to fire from the lower deck. This tremendous explosion was followed by a silence⁷ not less awful; the firing immediately ceased on both sides; and the first sound that broke the silence was the dash of her shattered masts and yards falling into the water from the vast height to which they had been discharged. It is upon record, that a battle between two armies was once broken off by an earthquake; such an event would be felt like a miracle; but no incident in war, produced by human means, has ever equalled the sublimity of this co-instantaneous pause, and all its circumstances.—SOUTHEY.

OUTLINE.—1. No one now near Nelson. 2. "The *Orient* on fire," was shouted from the deck; without any help Nelson comes up. 3. "Lower away the boats and help the sinking Frenchmen," he cries. 4. *Orient* takes fire at two hours after dusk. It is the flag-ship of the admiral. 5. He has been wounded in three places. 6. Will not leave the deck however! chain shot cut him almost in two; refuses to be carried below; will die on deck, he says. 7. Ship now on fire from stem to stern; men on the lower deck still continue the fight; night as light as day. 8. In an hour the ship blows up. 9. Many officers and men try to escape by swimming; our men rescue several. 10. Several French sailors dragged in at the lower deck ports by our tars. 11. Awful silence at the explosion; not a gun fired for about a minute. 12. Falling masts and yards go splash into the water. 14. Sublimity of the spectacle.

PHRASEOLOGY.—1. Unassisted, without help or assistance. 2. Relief, help; succour. 3. Desired, requested; entreated. 4. Mastered, got the better of. 5. Perceived, seen; discerned. 6. Momentarily, instantaneously; immediately. 7. Silence, stillness.

Ex. 10.—A LEAP FOR LIFE.

WE were one day lounging¹ about the deck, when we heard a shout: "Look! look! the young officer is on the main-truck."

It was too true. The captain's son, an active and clever midshipman, Robert M—, had been seized with a desire to climb the mainmast, had got to that highest part of the mast called the sky-sail pole, and was actually² standing at that very moment on the main-truck—a small circular piece of wood on the very summit of the loftiest mast, and at a height so great from the deck, that it was enough to make one's brain dizzy to look at him. There was nothing above or around him but the empty air. His limbs seemed to quiver under him, as we gazed at him, and his cheek to grow deadly pale.

In a moment the deck was swarming³ with people. The intelligence of poor Bob's rashness had spread through the ship

like wild-fire, and officers and crew were now all crowding upwards to behold the appalling,⁴ the heart-rending spectacle. Every one, as he looked up, turned pale, and his eye became fastened in silence upon the truck with a steadfast, unblinking and intense, yet abhorrent gaze, as if momentarily expecting a fatal termination to the awful suspense.⁵ No one made a suggestion, no one spoke. Once the first lieutenant seized the trumpet, as if to hail poor Bob, but he had scarce raised it to his lips, when his arm dropped again, and sank listlessly down beside him, as if from a sad consciousness of the utter uselessness of what he intended⁶ to say.

At this moment there was a stir among the crew, and directly after another face was added to those on the quarter deck—it was the captain, Bob's father. He had come alongside in a shore boat, without having been noticed by a single eye, so intense and universal was the interest that had fastened every gaze upon the spot where poor Bob stood trembling on the awful verge of fate. The captain asked not a question,⁷ uttered not a syllable. He was a dark-faced austere man, and it was thought by some of the midshipmen, that he entertained but little affection for his son. Some, who knew him better, affirmed that he loved his boy too well to spoil him, and that, intending him for his own profession, he thought it would be of service to him to go through some of its privations and hardships at the outset. All eyes were turned upon him for a moment, but by no outward sign did he show what was passing within. His eye still retained⁸ its severe expression. Immediately on reaching the deck he had ordered a marine to hand him a musket, and, stepping back a few paces, raised it to his shoulder, calling out at the same time to his son in a voice of thunder: "Robert, jump; jump overboard, or I'll shoot you!" The words were scarcely out of the captain's mouth, when the boy was seen to leave the truck and spring out into the air. With a rush like that of a cannon ball the body dropped into the water; but, before the waves closed over it, twenty stout fellows, among them several officers, had dived from the bulwarks. After a couple of seconds, which seemed to us like hours, he rose to the surface, and struck out stoutly for the ship. Despite the stern discipline of a man-of-war, three loud huzzas rang from the lips of five hundred men. Till this moment the captain had stood seemingly unmoved.⁹ The eyes that now, glistening with pleasure, sought his face, saw that it was ashy pale. He had to be assisted down to his cabin. As soon as he recovered from the dreadful shock, he sent for

Bob, and had a long and confidential talk with him; and it was noticed that when the little fellow left his father's presence, his face was wet with tears.

OUTLINE.—1. A young midshipman climbs to the top-mast head. 2. He was the captain's son. 3. The part on which he was standing was only sufficient for his feet; it is called the truck. 4. Made one's head dizzy to look at him; nothing around him but air.

5. Ship's crew come crowding on deck. 6. Pale faces seen all around; every eye fixed aloft; fatal termination expected. 7. First lieutenant seizes his speaking trumpet; useless to hail him he thinks; lets it drop again.

8. Bob's father comes on board; no one had noticed him. 9. Why. 10. He asked not a question; he was a harsh, crabbed man, severe in discipline; seemed to have little affection for his boy. 11. At his order a loaded musket is handed to the captain; he steps back; thunders out to his son, "Jump overboard, or you'll be shot."

12. The boy is seen to spring into the air. 13. With the rush of a cannon ball the body cleaves the water. 14. All eyes bent upon the place; the boy rises to top of the water; strikes out for the ship; loud hurrahs of the crew. 15. Captain assisted to his cabin, almost fainting; Bob sent for; long conversation between father and son.

PHRASEOLOGY.—1. Lounging, sauntering; idling. 2. Actually, really; truly. 3. Swarming, crowded. 4. Appalling, terrible. 5. Suspense, uncertainty. 6. Intended, meant; had a mind to. 7. Uttered, said; spoke. 8. Retained, kept. 9. Unmoved, unimpressed; without feeling.

Ex. 11.—ESCAPE FROM A FRENCH PRISON.

PART I.

IN 1794, soon after the declaration of war between Britain and the French Republic, an English 18-gun sloop was cruising¹ in the Channel, and every now and then stretching across to the French coast to look out for prizes and to reconnoitre. On one of these visits to the enemy's shores, a large merchant ship was sighted at anchor in a small bay, about a quarter of a mile distant from a heavily-armed fort. Immediately a strong desire arose in the officers and men on board the sloop to cut her out. The fact that she was protected by the fort made the service more dangerous, and the sailors all the more eager. The water was too shallow to admit of the sloop-of-war's entering the bay, but it was resolved to stand off till evening, then run in, and under cover of a dark night, to despatch a boat with two officers and twelve men to cut out the French vessel; or, if that were not practicable,² to scuttle and set fire to her. Accordingly one of our cutters shoved off for a pull of nearly five miles. The night was pitch dark, the oars were of course muffled, and the strictest

silence observed as the boat crept cautiously under the outside of the headland inside of which the prize was lying. Here the men rested awhile to refresh themselves. They then crept quietly round the promontory,³ and entered the bay. Scarcely, however, had the boat come full in view, than the French opened a fearful fire of round-shot and canister upon her. The effect was terrific; in a moment nine out of the fourteen were either killed or desperately wounded, the boat was shattered to pieces, and the five survivors found themselves floundering in the water.

The two officers, both excellent swimmers, rid themselves of their sword-belts and pistols, and struck out very quietly for the stern of the merchantman, where they knew a boat was moored. But they had not gone more than fifty yards, when a volley of grape and canister whistled over them, killing the three seamen who accompanied them. The officers got into the boat, in which they remained all night. In the morning they were discovered, were made prisoners, and, no parole⁴ having been granted them, they were sent off to Valenciennes, more than eighty miles from the spot where their disaster⁵ had happened.

EX. 12.—PART II.

The room in which they were confined had an iron-barred window which commanded a view of the main street. The door opened upon a stone platform, and before their door a sentry was constantly pacing up and down with a loaded musket and bayonet fixed, with orders to kill the prisoners if they should make the slightest attempt to escape. But the two friends, whose names were Ramsay and Morton, determined come what might, and at all hazards,⁶ to give their gaolers the slip, and that as soon as possible.

One sultry summer's night, the captives were looking through their grilled window at the lights in the town, when they suddenly heard the strains of a military band, and perceived a body of soldiers, followed by a dense crowd shouting and hallooing in the street below. Tapping at the window to attract the attention of the sentinel, as if to inquire what the matter was, the door was opened for a couple of inches; and the two friends, exerting all their force, burst it wide open, while Ramsay, seizing the soldier by his belt, hurled him from the platform into a courtyard many feet below. In a few bounds they reached the enclosure, where the man lay insensible, divested⁷ him of his cap and great coat,

slipped to the outer gate, and mingled with the crowd that was hurrying by.

After proceeding some distance, they turned down a back street. Here Morton, after motioning⁸ his companion to remain where he was, walked into a dimly lighted shop, kept by an old woman, and bought a bagful of provisions, a few bottles of wine, and some other useful articles. These they stowed away about their persons, and, leaving the cap and great coat of the French soldier lying in the street, pushed on⁹ at a rapid pace till nightfall. Next day they determined to remain till dusk in separate trees, so that in case one were taken, the other might escape, and to proceed on their journey only when darkness had set in. From their leafy retreat they could see bodies of troops, both horse and foot, scouring the country in all directions. Dropping from the trees at sunset, they made their way over fields, through woods, bogs, and morasses, till they came to the brink of a broad and rapid river. Bridge there was none; so they stripped, tied their clothes in a bundle, plunged into the water, and struck out for the opposite shore. Morton, after being carried down by the current a considerable distance, got to land in rather an exhausted state. He looked about for his companion, shouted, called him by his name, but to no purpose; he was nowhere to be seen, nor was he ever heard of afterwards.

Morton, sick at heart and almost sinking under his loss, after recovering himself a little, struck into a bye-path, which conducted him to a farmyard, in which there was a hayrick, and against it a ladder was leaning. He climbed up, lay down, covered himself with the hay, and slept soundly for several hours. After this, seeing a woman of a benevolent¹⁰ expression of countenance crossing the farmyard, he got down, showed her some gold and silver coins, and requested her to get him some breakfast if she could. She not only did so, but supplied him with some provisions for his journey, and gave him information as to the route¹¹ he should take to reach Dunkirk, from whence he might be conveyed to England. He reached that town a few hours after, and remained hidden for five days in the cottage of a noted smuggler, who, for a consideration of twenty guineas, conveyed him across in safety to England.

OUTLINE. 1.—1. A boat's crew of twelve men and two officers attempt to cut out a French merchantman. 2. Boat is smashed to pieces by shot; all the men are either killed or drowned. 3. Officers are taken prisoners. 4. They are sent off to Valenciennes, more than eighty miles off. 5. No parole granted them.

II.—1. They are confined in a room with a window commanding a view of the main street. 2. They resolve to escape. 3. A military band is passing one summer evening. 4. They tap at the window to ask the sentinel the meaning of it; door opens two inches. 5. With a rush it is burst open. 6. Soldier sent flying into the courtyard below. 7. They seize his cap and great coat; get to the outer gates; escape into the country beyond.

8. They are pursued by parties of horse and foot. 9. Stay hidden in two trees for a day. 10. They push on till they come to a broad river; no bridge; so swim they must. 11. One, Ramsay, is drowned. 12. The other, Morton, gets to the other side. 13. The survivor relieved by a benevolent woman; reaches Dunkirk in safety. Is conveyed in a smuggler's boat to England.

PHRASEOLOGY.—1. Cruising, sailing to and fro. 2. Not practicable, could not be done; impossible. 3. Promontory, cape; headland. 4. Parole, word of honour not to escape. 5. Disaster, accident; calamity; mishap. 6. Hazards, risk. 7. Divested, slipped or took off. 8. Motioning, beckoning; making a sign to. 9. Pushed on, hastened; set off. 10. Benevolent, kindly disposed; humane. 11. Route, direction; way.

Ex. 13.—THE BUTTERFLY TRICK.

One day, Lord Elgin invited¹ all the Commissioners to dinner. They came an hour before the time, and brought with them a Japanese conjurer² to enable his Excellency to judge of the skill of these performers. An apartment, one side of which opened out upon a temple garden, was soon transformed into a theatre; chairs and benches were ranged on the well-kept lawn, and the ambassador, commissioners, the suite, and a large body of officers, formed³ the audience. The conjuror was a gentlemanly-looking venerable man, clad in ample silk robes. He had as an assistant, a man who tapped incessantly upon a small drum; and his remarks, unintelligible, of course, to us, served to amuse the crowd of Japanese who were behind us. The old man performed many tricks of legerdemain, in a manner that equalled anything we had ever before seen; but when he proceeded to show the far-famed butterfly trick, all were fairly struck dumb with wonder.

Our Japanese conjuror was seated cross-legged about ten yards from us, upon a raised platform; behind him was a gold-coloured screen, with a painting of a mountain peak, in blue and white, upon a glittering ground. He threw up the sleeves of his robe, and showed us a piece of tissue paper. It was about six inches square, and by dexterous and delicate manipulation,⁴ he formed it into a very good imitation of a butterfly, with extended wings, each about one inch across. Holding the butterfly out

in the palm of his hand, to show what it was, he placed two candles, which were beside him, in such a position as to allow him to wave a fan rapidly without affecting the flame, and then by a gentle motion of this fan over the paper insect, he proceeded to set it in motion. A counter-draught of air from some quarter interfered with his efforts, and made the butterfly truant to his will, and the screen had to be moved a little to remedy this. He then threw the paper butterfly up in the air, and gradually it seemed to acquire life from the action of his fan—now wheeling and dipping towards it, now tripping along its edge, then hovering over it, as we may see a butterfly do over a flower on a fine summer's day; then in wantonness wheeling away, and again returning to alight, the wings quivering with nervous restlessness! One could have sworn it was⁵ a live creature. Now it flew off to the light, and then the conjuror recalled it, and presently supplied a mate in the shape of another butterfly, and together they rose and played about the old man's fan, varying their attentions between flirting with one another and flitting along the edge of the fan. We repeatedly saw one on each side of it as he held it nearly vertical, and gave the fan a short, quick motion; then one butterfly would pass over to the other, both would wheel⁶ away as if in play, and again return. A plant with some flowers stood in a pot near at hand; by gentle movements of the fan the pretty creatures were led up to it, and then, their delight! how they played about the leaves, sipped the flowers, kissed each other, and whisked off again with all the airs and graces of real butterflies! The audience was in ecstasies,⁷ and young and old clapped their hands with delight. The exhibition ended, when the old man advanced to the front of his stage, within arm's length of us all, accompanied by his magic butterflies, that even in the open air continued to play round the magician and his fan.—OSBORNE.

OUTLINE.—1. Lord Elgin when in the East, invites some commissioners to dinner. 2. To amuse them a Japanese conjurer is introduced. 3. An impromptu theatre is erected. Some tricks of legerdemain are performed. 4. The conjurer sits cross-legged on a platform; two lighted candles are placed, one on each side of him. 5. Throwing up his wide sleeves, he produces out of them a piece of tissue paper; forms of this an imitation butterfly. 6. The insect is about an inch across the wings; he takes a fan in his right hand, the imitation butterfly in his left. 7. Throws the butterfly up into the air; with his fan keeps it fluttering; the insect seems alive; the conjurer keeps his fan always in motion. 8. Sometimes the butterfly darts off to a little distance; sometimes it wheels about the man's head; sometimes it plays about the flame of the candles. 9. He makes another, throws it up; keeps both wheeling and dipping in the air. They chase each other, approach, and

wheel off. 10. They approach some plants growing in pots; they seem sipping their buds while fluttering in and out of the branches. 11. Ecstasy of wonder and delight in spectators.

PHRASEOLOGY.—1. Invited, asked. 2. Conjuror, juggler; magician; sleight-of-hand man. 3. Formed, constituted. 4. Manipulation, use of the hand. 5. Sworn it was, believed it to be. 6. Wheel, circle; gyrates. 7. Ecstasies, rapture or transports.

Ex. 14.—COLTER'S ESCAPE FROM THE BLACKFEET INDIANS.

PART I.

COLTER and Potts, two beaver hunters, were examining¹ their traps early one morning, in a creek about six miles from a branch of the Missouri, and were paddling up stream in a canoe, when they suddenly heard a great noise, like the trampling of herds of animals. Colter immediately pronounced it to be Indians, and advised an immediate² retreat, but was accused of cowardice by Potts, who insisted that the noise was caused by buffaloes; and they went on. In a few minutes afterwards their doubts were removed by a band of Indians making their appearance on both sides of the creek, to the number of five or six hundred, who beckoned³ to them to come ashore. A retreat was now impossible, and Colter turned the head of the canoe to the shore. At the moment of its touching, an Indian seized Potts's rifle, but Colter, who is a remarkably strong man, immediately retook it, and handed it to Potts, who remained in the canoe, and, on receiving it, pushed off into the river. He had scarcely left the shore, when an arrow was shot at him which hit him in the shoulder. Colter remonstrated⁴ with him on the folly of attempting to escape, and urged him to come ashore; but, instead of complying, he levelled his rifle at the Indian, and shot him dead. In less than a minute he was a corpse, and his body one bristling mass of arrows. They now seized Colter, stripped him naked, and began to deliberate how they were to put him to death. Some were inclined to have him set up as a mark to be shot at; but the chief interfered, and, seizing him by the shoulder, asked him if he could run fast. Colter, who had lived for some time among the Crow Indians, had in some measure acquired⁵ the Blackfoot dialect, and was also well-acquainted with Indian customs, was now aware, from the question put to him by the chief, that he should have to run for his life with the dreadful odds of five or six hundred

against him. He therefore cunningly replied that he was a very bad runner, although he was considered by the hunters as remarkably swift. The chief now commanded the band to stay where they were, and led Colter out on the prairie three or four hundred yards and released ⁶ him, bidding him save himself if he could. At that instant the horrid war-whoop sounded in his ears, and the poor fellow, animated with the desire of saving his life, set off with a speed at which he was himself surprised.

Ex. 15.—PART II.

He had to cross a plain six miles wide, abounding with the prickly pear, on which he was every instant treading with his naked feet. He was nearly half way across before he ventured to look behind him, when he perceived, to his great joy, that the Indians were very much scattered, and that he was a considerable distance ahead of the main body; but that one Indian, who carried a spear, was not much more than a hundred yards behind him. A faint gleam of hope now cheered his heart. His exertions were so great that the blood gushed from his nostrils and soon almost covered the fore part of his body. He had now arrived within a mile of the river, when he distinctly heard the appalling⁷ sound of footsteps behind him, and every instant expected to feel the spear of his pursuer. Again he turned his head, and saw the savage not twenty yards from him. Determined, if possible, to avoid the expected blow, he suddenly stopped, turned round, and spread out his arms. The Indian, surprised at the suddenness of the action, and perhaps at the bloody appearance of Colter, tried also to stop; but, exhausted with running, he fell whilst endeavouring to throw his spear, which stuck in the ground, and the shaft broke in his hand. Colter instantly snatched up the pointed part, with which he pinned him to the earth, and then continued⁸ his flight. The foremost of the Indians, on arriving at the place where the savage was lying, stopped till the others came up to join them, when they set up a hideous yell. Every moment of this time was improved by Colter, who, although fainting and exhausted, succeeded in gaining the skirting of the cotton-wood trees, through which he ran like a deer, and then plunged into the river. Fortunately for him, a little below this place there was an island, against the upper part of which a raft of drift timber had lodged; he dived under the raft, and, after several efforts, got his head above water amongst the trunks of the trees, which

were covered over with smaller wood to the depth of several feet. Scarcely had he secured himself, when the Indians arrived on the river, screeching and yelling like so many demons. They were frequently on the raft during the day, and were seen through the chinks by Colter, who was congratulating himself on his escape, until the idea arose in his mind that they might set the raft on fire. In horrible suspense⁹ he remained all night, when, hearing no more of the savages, he dived from under the raft, and swam down the river a considerable distance, when he landed. His situation was still a very dreadful one; he was quite naked under a burning sun; the soles of his feet were entirely filled with the thorns of the prickly pear; he was hungry and could kill no game, although he saw abundance around; but, in spite of all these difficulties, he managed to reach Lisa's Fort, on the Yellowstone, after a tedious¹⁰ journey of seven days, during which he subsisted on a root much esteemed by the Indians of the Upper Missouri.

OUTLINE.—1. Colter and Potts, beaver hunters; engaged in trapping on the upper waters of the Missouri. 2. Indians surprise them one morning; Potts is killed; Colter taken. 3. What to do with him? 4. The chief takes him out upon the prairie; "Save yourself if you can," he says. 5. War-whoop sounds; Colter goes off at speed; he is naked; the ground is covered with the prickly pear. 6. Six miles to go before reaching the river. 7. When half way across he turns his head. 8. He has distanced all the Indians but one. 9. Turns again; the savage within twenty yards of him. 10. Stops; spreads out his arms. 11. Indian attempts to throw his spear; stumbles in the act; shaft of his spear breaks. 12. Colter pins him to the ground with the iron head of the spear; continues his flight; reaches the river; plunges in. 13. Swims to a little island; a raft of timber is there. 14. Dives under it; gets his head above water between the logs. 15. Remains there all day. Indians often on the raft. 16. "Perhaps they may set fire to it," thought Colter. All night in horrible suspense. 17. Dives from under the raft; swims down the river; lands. 18. Is seven days' journey from the nearest fort; gets there however.

PHRASEOLOGY.—1. Examining, looking into or after. 2. Immediate, instant; precipitate. 3. Beckoned, made signs. 4. Remonstrated, argued; reasoned. 5. Acquired, got up; learned. 6. Released, liberated; let go. 7. Appalling, horrible; heart-sickening. 8. Continued, kept or held on in. 9. Suspense, doubt, or uncertainty. 10. Tedious, irksome; wearisome.

Ex. 16.—A RACE FOR LIFE.

ONE day we were travelling up from Hyderabad to Nagpore. We had so many palanquins and bearers in proportion, that the number of men in our cavalcade¹ amounted to nearly eighty.

Each palanquin had twelve bearers attached² to it, and one torch-bearer.

My companion, being a great sportsman, had a whole squad³ of dogs with him,—greyhounds, spaniels, and terriers. They were constantly⁴ starting off in pursuit of the game with which the jungle abounded. About two hours after we started, a magnificent elk crossed our path, and away my friend and I set after it, tearing away in hot pursuit, through the thorns, brambles, and underwood that impeded⁵ our progress; but after a long chase the animal escaped.

We soon came to a spot where three roads met, and here we were much at a loss which to follow. We resolved at last to trust to the sagacity⁶ of our horses, and reached, after half an hour's riding, a wide open clearing, where it was evident wood-cutters had very recently been at work. In the corner farthest from us was a troop of about fifty elephants browsing on the lower branches of the trees. The horses we rode were pure Arabs, and were rather wild and headstrong. These, taking the bit in their mouths, carried us straight through the middle of the troop of elephants, which skurried⁷ off in all directions, trumpeting forth their terror in the most deafening way. But they soon recovered⁸ from their fright, and, setting up a roar of anger and defiance, came after us at a lumbering gallop and with prodigious speed. The track they made through the underwood seemed as if a hurricane had been sweeping through the jungle. The pursuit became hotter and hotter, till it positively assumed the aspect of⁹ a race. Cunning as¹⁰ they were ferocious, the brutes took short cuts, which threatened to head us; and at one time, for upwards of a mile, we were racing side by side, only separated by an impenetrable¹¹ hedge of prickly-pear, which for aught we knew, might at any moment have a gap in it that might seal our doom. Fortunately, this was not the case, and after a race of many miles at a break-neck speed, the elephants, on hearing the sound of people coming in our direction, turned tail all at once, and with loud trumpeting, dived into the thick recesses of the forest, and were no more seen.

OUTLINE.—1. Palanquin-travelling; from Hyderabad to Nagpore. 2. Nearly eighty men in cavalcade; twelve bearers to each palanquin, and one torch-bearer.

3. My companion, a sportsman, fond of dogs; greyhounds, spaniels, and terriers at our heels. 4. Jungle abounds in game, which the dogs hunt. 5. Elk comes in sight; all the dogs after it; animal finally escapes.

6. Travellers come to a place where three roads meet; puzzled which to

follow. 7. They at last trust to the instinct of their horses; take a road leading to a clearing. 8. In one corner of this a number of wild elephants feeding. Their Arab horses wild and headstrong. 9. Are carried by them right through the middle of the herd; elephants trumpet and bellow with fear. 10. Soon recover themselves, however; come after the horsemen at a great pace. 11. Cunning of the ferocious brutes; they take short cuts to head the horsemen; for more than a mile, a prickly pear hedge only dividing them, the race continues side by side. 12. Horses and elephants gallop at break-neck speed for several miles; sound of approaching travellers heard; elephants give up and retire into the forest.

PHRASEOLOGY.—1. Cavalcade, company; troop. 2. Attached, belonging. 3. Squad, pack. 4. Constantly, every now and then. 5. Impeded, hindered; barred. 6. Sagacity, intelligence; instinct. 7. Skurried off, scampered; turned tail. 8. Recovered from, got the better of. 9. Assumed the aspect of, looked like; presented the appearance of. 10. Cunning, sly; crafty. 11. Impenetrable, solid.

Ex. 17.—PASS IT ON.

SOME rich peasants in a village in Brunswick, whose reigning prince was related to our own royal family, were in the habit,¹ instead of going to church on Sunday, of assembling in an inn, and indulging themselves with copious draughts of beer, numerous pipes of tobacco, and scandal,² to speak of nothing worse. This came to the duke's ears, and he determined to put a stop to it. Early one Sunday morning, therefore, when the bells had stopped ringing, a hussar in the duke's uniform, rode up to the door, alighted, and walked into the entrance hall. Seeing him about to proceed further, the landlord interfered and informed³ him that the room beyond was a private room into which no stranger was allowed to enter. Pushing the host aside, the hussar kicked open the door and entered. The room was filled with tobacco smoke, and in the gloom⁴ the appearance of many half-drunken revellers could be dimly seen. Upon the dark oaken tables stood numerous flagons of beer, out of which the thirsty toppers were every now and then vigorously⁵ refreshing themselves.

"Good morning," said the horseman.

"Good morning," returned the company, gruffly.

"This is far better than being at church; pipes and beer are infinitely⁶ to be preferred to saying one's prayers. Do you know the game of 'Pass it on,' neighbour?" said the new comer, addressing one of the company on the left.

"No," said the other, sulkily.

"Then, that's it," and a thundering smack on the man's ear,

apprised⁷ the company that the game had begun, and what the game was. The person struck, felt savage, and meditated revenge; but, casting an eye on the stalwart⁸ build of the striker, he thought better of it, and administered a blow in his turn to his neighbour on the left.

The game went round the table till it came to the hussar, and the last recipient was making ready to give the former a fierce blow with interest, when the storm began again, this time from an opposite quarter. First it went round from left to right, but now from right to left.

Every man in the room, now boiling with rage, started to his feet. They made for the hussar in a body; but he, throwing aside his cloak, and showing the ducal star upon his breast, commanded⁹ silence in a loud voice. All hats were now doffed;¹⁰ humiliation and submission were seen on every face.

"What a good-for-nothing pack you are," thundered the duke, "to come here, Sunday after Sunday, to smoke and drink beer, instead of going to church like honest men and good Christians. I have taught you one lesson, and woe betide you, if you need another. If you do, another will come who will play at 'Pass it on' in a sterner fashion¹¹ than I have done."

The company slunk off with faces white as chalk; and the landlord, with woful looks, had to listen to a long speech from the duke.

From that time, however, this village became, it is said, one of the most orderly and church-going in the duke's dominions.¹²

OUTLINE.—1. Some rich peasants in a village in Brunswick are absent from church on a Sunday. 2. Pipes and beer in an inn preferred to their religious duties. 3. Reigning duke resolves to put a stop to these scandalous proceedings.

4. A hussar rides up to the inn one Sunday morning; makes his way into the entrance hall: 5. Landlord endeavours to prevent him from entering the room where the company is. 6. Kicks open the door and enters. 7. Appearance of the room. Flagons of beer upon the tables. 8. What the hussar says to the company. 9. He introduces a new game. Mode of playing it. 10. Company get enraged. 11. Onslaught meditated on the hussar. 12. At last he opens his coat and shows the ducal star. 13. Dismay of the company. 14. Speech of the duke. 15. With pale faces the company slink off. 16. Landlord gets a rating from the duke. 17. The effects of this action on the habits of the village.

PHRASEOLOGY.—1. In the habit of, accustomed to. 2. Scandal, personal talk. 3. Informed, told. 4. Gloom, obscurity. 5. Vigorously, actively; briskly. 6. Infinitely, very much; most assuredly. 7. Apprised, informed; acquainted. 8. Stalwart, sturdy; strong. 9. Commanded, ordered; called for. 10. Doffed, taken off. 11. Fashion, way; manner. 12. Dominions, territories; dukedom.

Ex. 18.—A TYPHOON IN CHINA.

ON Sunday the 3rd of August last, I was in Hong Kong. A strong gale had been blowing throughout the night; and, as I was dressing in the morning, it increased¹ to a hurricane. One of the Venetian shutters in my bedroom was blown away and carried quite out of sight, and after I had fastened the remaining one, it was all I could do to close the glass windows.

As soon as I was dressed, I went out into the rain, and walked on the Praya from whence I had a fine view of the harbour. The houses on the Praya had most of them lost their roofs, and the road was covered² with broken tiles, and every sudden gust of wind placed the heads of the passers by in the greatest danger. A heavy gale was blowing along the harbour; and now and again would be seen a cloud of water raining *upward*, which passed howling and roaring over the shipping, throwing the lighter vessels almost on their beam-ends, and driving others from their anchors. The effects of the gale were sublime.³ The water was carried up from the surface of the sea by the force of the wind, and as it was far denser than the heavy rain which was falling, it seemed to form a rolling wall of water which threatened destruction to⁴ the vessels. Chinese broad hats and huge pieces of cocoa-nut matting, were seen flying about in all directions. Trees on the shore were uprooted; and the strongest houses were quivering. Presently, however, the wind veered⁵ to the southward. When the fury of the storm was over, I went to form one of a congregation of six persons, where service is held with closed shutters, and the clergyman's voice has occasionally to be suspended,⁶ till the howling blast of wind has rolled by.

At Canton the river presented a fearful sight. A usually placid⁷ stream, not much wider than the Thames, is suddenly converted into a stormy sea, the waves lashing the shore with angry fury; and this dreadful aspect is increased by the dull leaden hue of the sky and air. Air and water seem completely mingled and undefined. Howling and roaring, the current shoots past with impetuous speed,⁸ hurrying along with it hundreds of boats, many of them bottom upwards, or broken to atoms by frequent⁹ collisions, while human beings beyond the reach of help, grasp at these wrecks with the despairing clutch of death. Now a large junk drifts across a floating crowd of men. They clamber madly up her sides, some only to be crushed to death as the junk is dashed against another vessel not yet driven from her anchors, others to fall, in their attempt at boarding,¹⁰ into the water, and

the remainder are fortunate if their ark of refuge be not dashed to pieces before reaching the opposite shore.

Three days afterwards, I came up to Canton, and saw several scores of dead bodies floating in the stream, although the authorities¹¹ had already buried no fewer than eight thousand. The river was covered with wreck, and many of the ships at Whampoa were found lying in the midst of the fields.

OUTLINE.—1. In Hong-Kong. 2. Strong gale blows during the night; hurricane in morning. 3. Venetian shutter in my bedroom blown away; glass window closed with difficulty.

4. Walked out; rain falling in torrents; looked at the harbour; roofs of houses mostly off; broken tiles flying about. 5. Effects of the gale upon the lighter vessels. Description. 6. Chinese hats flying about; cocoanut matting also. 7. Trees uprooted; houses shaking. 8. I go to church; about six persons form the congregation; windows closed with shutters. 9. Clergyman sometimes has to stop his sermon.

10. River, a fearful sight at Canton. 11. A usually placid stream, now a stormy sea; the river not much wider than the Thames; waves lash the shore furiously. 12. No difference to be seen between air and water. 13. Hundreds of boats swept along like corks; despairing wretches cling to their sides. 14. Here a large junk is adrift in midst of a mass of drowning Chinamen. 15. Vessels dash against each other; some of their crews fall into the water and are lost.

16. Scores of dead bodies seen floating; eight thousand said to have been buried. 17. Wreck floating over the entire breadth of the river; many ships at Whampoa blown into the fields.

PHRASEOLOGY.—1. Increased, got up; rose. 2. Covered, overspread; strewn. 3. Sublime, magnificent; awe-inspiring. 4. Threatened destruction to, imperilling. 5. Veered, changed; shifted. 6. Suspended, stopped short; stopped for a little. 7. Placid, quiet; tranquil. 8. Impetuous speed, infinite velocity. 9. Frequent, numerous; multiplied. 10. Boarding, getting into a boat or ship. 11. Authorities, magistrates.

Ex. 19.—BARBARIY OF A SEA-CAPTAIN.

PART I.

It was somewhere near the middle of the Atlantic on our homeward voyage from Jamaica, that we came in sight of the wreck of a vessel.

As we approached the wreck we observed several poor creatures clinging to the rigging, who began to make signals to us with their hats and handkerchiefs. The captain having gone below for a few minutes, the chief mate hoisted the Union Jack, as a token that we had observed¹ them; but the captain, when he came on deck again, ordered the flag to be instantly hauled down.

Our captain was a hard man; and when he was out of humour, carried it with a high hand over both officers and crew.

On coming alongside, we could see that the men, five in number, looked pale and sickly, and seemed to have been some days in the situation we found them. One of them hailed us and told us they were from Quebec, that their vessel was water-logged, and that they were the only survivors³ of the crew. Our captain asserted that he could not take them up; for we had already had a long voyage ourselves, and would soon be on a short allowance of provisions. "But some vessels are behind," said he, "and will relieve you." The poor men then cried out earnestly, "Oh, for the love of God, don't leave us here. We have been waiting for nights and for days, but no ship has come near us, and we are dying of hunger and cold." His companions then raised their voices, and joined their entreaties to his, so piteously that every man in our ship was deeply affected, except our unfeeling captain. After a while the mate went up to him and asked whether he would hoist out the boat, but the captain swore that he would not shorten sail, nor hoist out his boat, to save all the lubbers that ever stepped between stem and stern. "We have mouths enough already," said he, "and we will not have a biscuit a day to each, by the time we make the Land's End." The other, who was a pious and humane man, said, "We have received mercy ourselves from the Almighty, in the late dreadful gales, and how can we deny it to our fellow-creatures?" But this only enraged³ the captain more. He called the mate a canting scoundrel, and told him to be off, and mind his own business.

It was terrible to hear the cries of the poor men, when they saw we were deserting them. They continued to call after us till we were far in the distance, and their voices were lost in the whistling of the wind. I kept my eyes fixed upon the wreck till the intervening waves hid it from my sight.

Ex. 20.—PART II.

The breeze now freshened⁴ as the darkness of night approached, and we were obliged to close-reef our mainsail and topsails, and prepare for the worst. It was my turn at the helm that night, and my thoughts constantly wandered back to the poor wretches we had left behind, and I thought they must soon perish in the waves, for the sea was now running high and breaking dangerously. The crew had all gone below, except the watch, some of whom were on the forecastle looking out ahead. It was some

time past midnight, I think, when I heard the captain bawling as loud as he could, "About ship," and at the same time he came running towards me, followed by the mate, and, taking the wheel out of my hand, brought the ship's head swiftly round to the wind. "We must go back," said he to the mate, "and save those poor men on the wreck. I cannot sleep for thinking of them." The mate looked mournfully⁵ at the sea, shook his head, but said nothing.

As we had now a strong breeze in our teeth,⁶ and our ship was deep in the water, we could make but little way. One could hardly hope that the wreck could hold together for many hours. All this while, the captain walked restlessly⁷ about the deck with his night glass in his hand, frequently looking out ahead, and appearing to be in great agitation of mind.

"It is going on a fool's errand," said the boatswain, "to seek for these poor fellows. Their last day's cruise is over, I'll warrant them; and all we can hope for them now, is a snug and quiet berth aloft." "Amen," said the mate. The captain turned away from them, and his feet struck hard upon the deck, as he paced it to and fro.

It was noon next day ere we reached the place where we conjectured the wreck had been, but not a vestige⁸ of it could be descried. The air was now clear, and the sea stretched far and wide, but nothing was to be seen. The captain was now as anxious to save the lives of these poor men, as he had been before unwilling. His conscience seemed to reproach him for his inhumanity; and even when he acknowledged that there was no hope of meeting with the wreck, he still persisted⁹ in the search. We beat about for several days, but at length we were obliged, with heavy hearts, to stretch away upon our course.

The captain, during the rest of our voyage, seemed much disturbed in his mind. He was often observed to steal out of his cabin at night, glass in hand, and stand at the bows of the vessel, as if watching for a sail, till morning.

After we had arrived in port, and discharged¹⁰ our cargo, I quitted the ship, as did the whole of my comrades, for we did not like to sail any longer with our captain.*

OUTLINE. I.—1. Wreck of ship seen; five men clinging to it. 2. Chief mate hoists Union Jack; "Haul it down again," shouts our captain, who had returned to the deck. 3. Captain a tyrannical man when out of humour.

* Though this sentence contains five distinct statements, there is a sufficient unity in them to justify keeping them together in the same sentence.

4. We come alongside; crew pale and sickly; must have been some days on the wreck. 5. Ship from Quebec; water-logged; the rest of the crew drowned but them, we are told. 6. They can't be taken off; we have no provisions to give them; the captain said. 7. Pitiful cries and entreaties of the shipwrecked crew. 8. Conversation between captain and mate.

9. The wreck is left; cries of the deserted crew; no attention paid to them.

II.—1. Darkness comes on; breeze freshens; sails taken in; we prepare for the worst. 2. Past midnight captain comes rushing upon deck; we are to go back for the mariners left on the water-logged ship. 3. Conversation of the mate and boatswain about this conduct.

4. Don't get back to the place till noon of the next day; no sail then in sight; wreck never seen more. 5. Remorse of our captain. 6. In port.

PHRASEOLOGY.—1. Observed, saw; discerned. 2. Only survivors, all that remained or were alive. 3. Enraged, infuriated. 4. Freshened, increased; gathered strength; strengthened. 5. Mournfully, sadly; piteously. 6. In our teeth, against us; right ahead. 7. Restlessly, feverishly; impatiently. 8. Vestige, remnant; trace. 9. Persisted, persevered; was obstinate. 10. Discharged, put out; cleared out.

Ex. 21.—A NIGHT COMBAT WITH THE INDIANS OF BRITISH COLUMBIA.

PART I.

A GOOD number of years ago, being in ill health, and a long sea-voyage having been recommended to me by my physician, I obtained leave of absence from my regiment. After a short stay in New York, I started for San Francisco by rail, and reached that city in eight days. Previous to my arrival reports had been rife¹ of the immense quantities of gold to be picked up, with little or no trouble, and without any mining knowledge, on the banks of the Fraser and Thomson rivers, and on the numerous affluents which fall into them. An exploring party, twelve in number, was organized, and I consented to become one. We left San Francisco, and made our way in a large trading steamer to the mouth of the Fraser. Coasting along the shore till we could find a suitable spot where we could strike into the interior, we one night encamped upon a small island. On the left, as we landed, a range of rocks served as a fortification, because it stretched some way to seaward, and no enemy could have come upon us without being seen. We hauled our canoes up beyond high-water mark,² and lit fires on the spot chosen for our encampment. While some remained behind to cook the birds we had shot, the remainder, separating into two bands, set out in opposite directions to reconnoitre the neighbourhood of our position.

The party of which I was one took the shore along the rocks; and, returning in about an hour, reported, that unless the Indians we dreaded were to land at the back of the island, and work through the forest, there was no possibility of their making an attack upon that side. But, before I came in, I had seen two canoes two or three miles from the shore near an opposite headland, the occupants of which seemed to be engaged in fishing. McKenzie, however, an old Hudson's Bay Company's trapper, and well acquainted with Indian craft and subtlety,³ asserted these canoes to be really the advance-guard of some of those savages on the war-path, and that we must expect an attack before morning.

When the sun had gone down, and darkness prevented our seeing objects on the headland opposite, logs and stones were got together and arranged in a circle round the fire, were covered with our blankets, and made to represent⁴ as closely as possible the appearance of a number of sleeping men. The fires were then heaped up so as to remain smouldering for several hours; and every preparation having been made, we all retired to our several positions in the bushes on the rocks.

EX. 22.—PART II.

Knowing that the Indians would land soon after they could see from their canoes that all was quiet round the fires, and that they would do so in the most cautious, quiet, and stealthy manner, we all sat or lay where we had thrown ourselves down, without speaking a word, scarcely even moving a single limb. After remaining about a couple of hours in this position, I felt the old trapper, who was next to me, quietly push me with his foot. I thought it was not by accident he did so, and was about to ask him what he meant, when the push was renewed, and a hushed voice, a few yards in front of me, arrested my attention. I listened with my breath drawn, and again heard the murmur as of two voices speaking together and whispering in a very low tone. As the water was immediately before me, I knew these must be the Indians; and a low grunt, which sounded alarmingly close to my ear, confirmed me in that opinion. Hardly a minute had passed when the leading canoes, the occupants of which I had heard whispering, were quietly pushed in shore, and shortly after three more joined them. The moon, which had for a long time been obscured by flying clouds, now shone out bright and clear, rendering⁵ every object distinctly visible.

From my place of concealment I could plainly see all that was going on. In the six canoes there were between thirty and forty Indians in their war-paint, and of these some were landing, while others were hanging off the shore, just keeping their canoes afloat.

In a very few minutes they were convinced⁶ that not a man of us was awake; and, leaving the canoes in the charge of a few of their band, they now, dropping on their haunches, crept up in a dark line towards the fires. Step by step they picked their way, avoiding, almost by instinct, the branches which lay about, till they reached the smouldering ashes, round which lay the twelve prostrate⁷ forms. Spreading quickly round the circle, in order to prevent the possibility of escape, more than a score of them, as if by one accord, lifted their tomahawks above their heads, and, raising a wild yell, brought them down with tremendous force on what appeared to be the heads of their unconscious victims. Had we really been below our blankets, twelve scalps would have adorned the smoky wigwams of these Indian demons; but, as their tomahawks fell, the signal of our leader was given, and our rifles rang out into the night in one line of fire, bringing more than twelve Indians to the ground, and startling the others as if fire had fallen from the skies. One moment's consideration seemed to tell them that they had been trapped, and, uncertain of our numbers, they gave a second wild unearthly yell and made for their canoes. Drawing our revolvers, and headed by our leader, who had already left his hiding-place in his anxiety⁸ to prevent the escape of any, we rushed out of the thicket to intercept their flight. Shots were fired on both sides; knives drawn, and freely used; wounds were given and received; cheers from the white men were followed by yells from the savages; and the fight became a series of hand-to-hand struggles, in which pity and quarter were alike forgotten and unasked. At the beginning of the fray⁹ McKenzie had shot down four of the canoe-keepers, to prevent their getting away and giving an alarm, and, seeing the remaining two busy with their rifles, I shot them as they were in the act of aiming at some of our party. The fight had raged some minutes when I turned to look who had fallen. Two of our men lay dead, several others were wounded, and nearly all the Indians were either lifeless or just expiring. Not an Indian of the party eventually escaped.

OUTLINE.—1. I am a soldier in ill health; travel is recommended. 2. Get leave of absence from my regiment; join an expedition fitted out for seeking for gold. 3. There are twelve in the party; we set out. 4. We had up our

canoes one evening in a spot protected by a ridge of rocks; we divide into two bands to reconnoitre. 5. See two Indian canoes; men in them seem to be fishing; one of our party says that that is not the case; that it is a mere pretence. 6. At night we arrange logs and stones round the fire; at a distance these have the appearance of human beings. 7. We then retire into the bushes close by to watch for the coming of the Indians. 8. Two hours pass. 9. Then we hear two voices whispering; then the soft grind of several canoes shoved in upon the shingle. 10. The moon is now shining bright. 11. The savages creep up to the prostrate forms; raise a wild unearthly yell; bring their tomahawks down with force. 12. We fire from the bushes; several are killed; rest make for their canoes. Hand-to-hand struggle; more killed at the canoes; Indian party all put to death.

PHRASEOLOGY.—1. Rife, abundant; noised abroad. 2. Beyond high-water mark, well up on shore. 3. Subtlety, wiles; insidiousness. 4. Represent, assume; resemble. 5. Rendering, making. 6. Convinced, sure; certain. 7. Prostrate, stretched out; recumbent. 8. Anxiety, intense desire or solicitude. 9. Fray, fight; brush; hand-to-hand fight.

Ex. 23.—THE LOST SHEPHERD.

IN the colony of Victoria, and not far from some of the most fertile districts in Australia, lies a desolate¹ tract of country in extent almost equal to the county of Surrey, called the Stony Rises. The surface of the ground is of a wave-like form, as if after some earthquake the earthen billows had been suddenly petrified into the state in which they now are. In the splits or crevices² of the rocky soil grow thick clumps of stunted trees of a kind peculiar to this part of Australia. One would think they were made of metal. Their trunks are of a brown hue, their foliage is like bronze, their whole outline is hard, unyielding, and unfriendly. Not a bird is here to be seen, not an insect, not a beast; not a sound is to be heard—dismal solitude reigns over the dreary expanse.

Some years ago, an emigrant, who had but newly arrived from Britain, was hired³ as a shepherd by a squatter living at some distance to the north of the Stony Rises. Soon after, his master and he quarrelled, and he left, telling no one about his future destination or what his plans were. Having lost a mare and foal some weeks before, his own property, he set out in search of them, and took with him his dog, his gun, and some ammunition. He had also a small bag filled with biscuits. Not finding the beasts after wandering about in search of them all the morning, he resolved⁴ to return in the afternoon to the station he had left. He missed his way, and roamed about till nightfall. He had not had a drop of water to drink the whole day; the pools

were empty and no rain had fallen for weeks. He had walked many weary miles under the burning sun of Australia, and at length sank down exhausted on the ground, and slept till morning. The second day passed in the same manner. On the third day a fierce storm of thunder and lightning came on, and the rains were incessant.⁵ The rain filled the pools and watercourses, and supplied the poor man and his dog with water, which they had been without for more than fifty-six hours. But the biscuits were now exhausted, and no birds, except a few very shy crows, were to be seen. The dog was shot; and having kindled a fire, a part of its flesh was roasted and eaten. This happened on the fourth day. About noon on the fifth day the poor castaway had one draught of water,—no more, the heat having dried up every drop,—and not one mouthful of food. Not a living creature did he see through this stony waste. So passed the sixth day. In the afternoon of the seventh, being, unconsciously to himself, close to a fertile alluvial tract of country on the borders of this stony desert, he shot a small bird, but could not eat it. He could only suck its blood, which somewhat relieved him. On the eighth he was so thoroughly exhausted⁶ and done-up, that he could not walk, only crawl along a bit. Delirium now set in, and he thought he saw men, women, and children; that they smiled at him, and talked to him, and set food and drink before him.

On the ninth day a naturalist, who had been engaged in collecting not far from this spot, saw in the evening a tall attenuated⁷ figure carrying a gun, emerge with an unsteady gait from a rocky gully, and totter over the stony ground as if to meet him. His features were worn and ghastly,⁸ his lips were black, and his eyes preternaturally bright as they moved in their hollow sockets from side to side. The naturalist addressed⁹ him; he returned no answer, but, staggering along, sank exhausted upon a flat boulder, and, raising his eyes to heaven, clasped his hands, and appeared to be muttering some prayer. The poor fellow, when spoken to could hardly utter a sound, only croak, and raise his forefinger to his mouth, vainly trying to articulate the word "water." His tongue was parched and shrivelled, absolutely caked and furrowed. A little cold tea, administered cautiously, by a few drops at a time, somewhat revived the poor man. By careful nursing he was brought round; but, even after he had been carried to the woodman's hut not far off, and tenderly cared for there, he lay delirious,¹⁰ and was for many days in a state between life and death.

OUTLINE.—1. A desolate tract of country in Australia—called the Stony Rises. 2. In the crevices of the rocks trees grow; nothing grows anywhere else; no living creature to be seen; dead silence all around. 3. An emigrant is hired as a shepherd; quarrels with his master; leaves; tells no one where he is going. 4. Sets out in search of some animals he has lost. 5. Takes a bag of biscuits with him; his dog and gun also. 6. Can't find the animals; resolves to return to the station he has left; misses his way; no water to be had; sinks down exhausted; sleeps till morning. 7. Next day passes in the same way. 8. On the third day thunder and lightning; rain pouring in torrents. 9. Enough water now to drink; bread quite exhausted. 10. On the fourth day shoots his dog; eats a part of it. 11. On the fifth and sixth days has not a morsel of food to eat. 12. A bird is shot on the seventh day, but not able to eat it. 13. Delirium sets in on the eighth day; thinks he sees human beings. 14. A naturalist discovers him on the ninth day; is taken to a camp not far off; recovers.

PHRASEOLOGY.—1. Desolate, dreary and uninhabited. 2. Crevices, chinks; fissures. 3. Hired, engaged; employed. 4. Resolved, decided; made up his mind; determined. 5. Incessant, continual; never-ceasing. 6. Exhausted, worn or wearied out. 7. Attenuated, thin; skeleton-like. 8. Ghastly, cadaverous; pallid or ashy in face or features. 9. Addressed, accosted; spoke to. 10. Delirious, raving.

Ex. 24.—THE HURRICANE.

I HAD nearly arrived at the verge¹ of the valley, when I thought fit to stop near the brook, and dismounted to quench² the thirst which had come upon me.

I was leaning on my knees, with my lips about to touch the water, when, from my proximity³ to the earth, I heard a distant murmuring sound of an extraordinary⁴ nature. I drank, however, and as I rose on my feet, looked towards the south-west, when I observed a yellowish oval⁵ spot, the appearance of which was quite new to me. Little time was left to me for consideration,⁶ as the next moment a smart breeze began to agitate⁷ the taller trees. It increased to an unexpected height, and already the smaller branches and twigs were seen falling in a slanting direction towards the ground. Two minutes had scarcely elapsed, when the whole forest before me was in fearful⁸ commotion. Here and there, where the trees pressed against each other, a creaking noise was produced, similar to that occasioned by the violent gusts which sometimes sweep over the country. Turning instinctively toward the direction from which the wind blew, I saw to my great astonishment, that the noblest trees of the forest bent their lofty heads for a while, and, unable to stand against⁹ the blast, were falling to pieces. First, the branches were broken off

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with a crackling noise, then went the upper part of the massy trunks, and in many places whole trees of gigantic size were falling entire to the ground. So rapid was the progress of the storm that before I could think of taking measures to insure¹⁰ my safety, the hurricane was passing opposite the place where I stood. The tops of the trees were seen moving in the strangest manner in the central current of the tempest, which carried along with it a mingled mass of trees and foliage that completely obscured¹¹ the view. Some of the largest trees were bending and writhing under the gale; others were suddenly snapped across; and many, after a momentary resistance, fell uprooted to the earth. The mass of branches, twigs, foliage, and dust that moved through the air, was whirled¹² onwards like a cloud of feathers, and, on passing, disclosed a wide space filled with fallen trees, naked stumps, and heaps of shapeless ruins, which marked the path of the tempest. This space was about a quarter of a mile in breadth, and to my imagination it resembled the dried-up bed¹³ of the Mississippi, with its thousands of planters and sawyers strewed in the sand, and leaning all in different directions. The horrible noise resembled that of the great cataracts of Niagara.—AUDUBON.

OUTLINE.—1. I get off my horse to quench my thirst; in the act of stooping a low murmuring noise is heard. 2. In the distance I see a yellowish oval spot in the sky; a gentle breeze begins to blow. 3. It increases in intensity; in two minutes the noblest and loftiest trees in the forest are in fearful motion. 4. Branches of the largest size are wrenched off; some of the noblest trees drop to pieces. 5. Wind came from the south-west; some gigantic trees fall bodily to the ground. 6. The view obscured by dense masses of trees and foliage, which the tempest is carrying along with it; some trees are snapped across. 7. Others completely uprooted; the air is filled with a swiftly moving mass of dust, twigs, leaves, and branches. 8. The path of the tempest marked by stumps of trees. 9. The appearance presented not unlike that of the dried up bed of the Mississippi; the noise like the roar of the cataracts of Niagara.

PHRASEOLOGY.—1. Verge, extremity; utmost limit. 2. Quench, slake; allay. 3. Proximity, nearness. 4. Extraordinary, unusual; uncommon. 5. Oval, egg-shaped. 6. Consideration, thought; reflection. 7. Agitate, shake; move. 8. Fearful, terrific; violent. 9. Stand against, resist; stem. 10. Insure, make certain of. 11. Obscured, darkened; shut out. 12. Whirled, turned round. 13. Bed, channel; water-course.

Ex. 25.—A SHIPWRECK.

ONE day in the beginning of spring, a ship laden with coals and salt, sailed from Liverpool for Halifax in Nova Scotia. When five days out,¹ several of her topmasts were carried

away² by a heavy gale which lasted³ forty-eight hours. Temporary top-masts were put up, and the *Stirling Castle*, for that was the ship's name, proceeded on her voyage for ten days longer, when she once more experienced⁴ foul weather, and lost another topmast. A terrible hurricane afterwards came on, when she had been in all about thirty days at sea. The ship was thrown on her side, and lay like a log in the water; her foremast was all but snapped through, and the one near the stern was almost split from top to bottom by a sudden roll. For several days the crew could do almost nothing, and little attention was paid to the navigation⁵ of the vessel. During this time she had drifted⁶ out of her course about 500 miles, and was gradually nearing the dangerous shoals of Sable Island, which lie at the entrance of the Gulf of St. Lawrence. A strong north-east wind sprang up; the sea rose to a fearful height. Her rudder parted⁷ from the stern-post. She was now helpless, unmanageable. A terrible grind was heard; a heavy grating crash; the ship was ashore. The water rushed in, several large holes having been made in her bows.⁸ The shrieks and cries of despairing and drowning men were now heard. No ropes and boats were to be had, they had been all lost in the terrible gale. The vessel soon parted in two. The poor sailors, worn out with hard work, one by one relaxed⁹ their hold of the broken spars to which they had been clinging, and disappeared for ever beneath the white foam of the rolling breakers. A Newfoundland dog, which was very much attached¹⁰ to the captain's wife and child, who were on board as passengers, succeeded after a desperate struggle in dragging both mother and infant to land. The poor woman and child lay helpless, on the beach, waiting till assistance should reach them. Meanwhile the dog had run up a steep rocky pathway leading to the lighthouse at the top of the cliff, and, by his incessant¹¹ barking, alarmed the inmates within. These followed him down to the beach, and discovered the only survivor of the ill-fated¹² ship—the captain's wife, for the child in her arms had just breathed its last.

OUTLINE.—1. The *Stirling Castle* sails from Liverpool to Halifax with a cargo of coals and salt. 2. A storm comes on when about five days out. 3. Her topmasts snapped off; fresh ones put up; ship proceeds on her course. 4. Loses another mast in a heavy gale. 5. Terrible hurricane comes on; ship's hull beaten down into the water by the force of the wind. 6. Crew almost helpless; vessel drifts along like a log on the water. 7. They are approaching some islands on the east coast of North America. 8. Helm torn from the hull by the violence of the waves. 9. Crash, grind; the ship is on shore. 10. Volumes of water come rushing in sailors

drowned one after the other. 11. Ship's dog, a Newfoundland, manages to get the captain's wife and child on shore; both are unconscious. 12. The animal rushes barking to the top of the cliff. 13. A lighthouse stands there; the people inside think something is wrong. 14. They hurry out; follow the dog down the rocky path. 15. Woman and child discovered; only survivors of the terrible shipwreck; infant in a dying state.

PHRASEOLOGY.—1. Out, at sea. 2. Carried away, snapped off. 3. Lasted, continued. 4. Experienced, met with; encountered. 5. Navigation, steering. 6. Drifted, floated away. 7. Parted, separated; was detached. 8. Bows, fore part of the ship. 9. Relaxed, let go. 10. Much attached, fond of. 11. Incessant, continual; persistent. 12. Ill-fated, unlucky; unfortunate.

Ex. 26.—THE BAG OF GOLD.

THERE lived, in the fourteenth century, in Italy, a widow who kept a small inn on the slopes of the Apennines. One day in September three travellers arrived at noon, and seating themselves on a bench under her vine-trellis were supplied¹ with a flagon of wine. The eldest spoke like a Venetian, and his beard was short and pointed, after the fashion of Venice. His companions were bluff² and frank in their manner, and in their hats they wore a medal, such as in that age was often distributed in war. They were evidently subalterns in one of those free bands who were always ready to serve in any quarrel.

At length they rose to go, and the Venetian addressed the hostess. "Excellent lady, may we leave this bag of gold under your roof for a day or two?"

"You may," she replied gaily. "But remember, we fasten only with a latch. Bars and bolts we have none in our village; and, if we had, where would be your security³?"

"In your word, lady."

"But what if I died to-night? where would it be then?" said she laughing. "The money would go to the Church, for no one would claim it."

"Perhaps you will favour us with an acknowledgment."

"If you will write it."

An acknowledgment⁴ was written accordingly, and she signed it in the presence of Master Bartolo, the village physician, who had just called by chance to learn the news of the day; the gold to be delivered when applied for, but to be delivered⁵ (these were the words) not to one, nor to two, but to the three. The rascals (by the way) had stolen the gold from a rich miser in Perugia.

They were no sooner gone than the Venetian returned, asked

leave to put his seal on the bag as the others had done, and had it handed to him. But in that moment the hostess was called away to receive a cavalier who had just dismounted at the door; and when she came back, man and bag were gone.

"Wretched woman that I am!" she cried in an agony of grief, "what will become of us?"

Two days after the other men returned to claim their property. But there were no tidings of the thief; he had fled with his plunder. A lawsuit against her was instantly begun in Bologna. But what defence could she make? how release herself from the obligation of the bond?

"Go, Gianetta," said she to her daughter, "take this veil which your mother has worn and wept under so often, and implore the Counsellor Calderini to plead⁶ for us on the day of trial. He is generous, and will listen to the unfortunate."

She went, but in vain. No advocate: and the case to come on on the morrow!

Now they had a friend, an old playmate of Gianetta's, then a student of the law and a young man of great promise, Lorenzo Martelli by name. He had studied under a learned lawyer.

To him she flies in her extremity,⁷ but of what assistance can he be? He has just been called to the bar, but he has never had a case; and how stand up alone, unpractised and unprepared as he is, against an array⁸ of talent that would alarm the most experienced?

"Were I as strong as I am weak," said he, "my fears for you would make me as nothing. But I will be there, ladies, and do my best for you."

The day arrives and the court assembles. The claim is stated, and the evidence⁹ given. And now the defence is called for, but none is made; not a syllable is uttered; and after a pause and consultation of some minutes, the judges are proceeding to give judgment.¹⁰ Silence has been proclaimed in the court, when Lorenzo rises, and thus addresses them.

"Most noble signors, young as I am, may I venture to speak in your presence? I would fain¹¹ speak in behalf of those who have none else to help them; and I will not keep you long. Much has been said—much on the sacred nature of the obligation—and we acknowledge it in its full force. Let it be fulfilled, and that to the last letter. It is what we solicit,¹² what we require. But to whom is the bag of gold to be delivered? What says the bond? Not to one, not to two, but to the three. Let the three stand forth and claim it."

OUTLINE.—1. A widow keeps an inn. 2. Three travellers arrive one day in September; they have a flagon of wine. 3. One speaks like a Venetian; his beard is dressed after the Venetian fashion; other two bluff and frank in manner. 4. The three wore a medal in their hats; they looked like free-band subalterns. 5. They rise to go; they entrust the landlady with a bag of gold. 6. Conversation with the landlady about taking charge of it. 7. Acknowledgment drawn up in presence of the village physician; not one, nor even two may have the bag back by coming for it; to three and to three only can it be restored. 8. The bag stolen from a miser.

9. In a little the Venetian returns; asks leave to put his seal on the bag as the two had done; it is granted. 10. The landlady called away to attend a guest; returns; finds the bag gone.

11. Grief and lamentation of the landlady. 12. After some time two of the men come back for the bag; no news of the thief. 13. A lawsuit begun; the landlady has no money to employ a lawyer. 14. An old friend of theirs, a barrister, though young in years undertakes their case. 15. He pleads that the bag can only be given up when three come to claim it; two won't do. 16. Judges think he is right, according to the acknowledgment.

PHRASEOLOGY.—1. Supplied, provided; furnished. 2. Bluff, rough; blunt. 3. Security, warranty; guarantee. 4. Acknowledgment, avowal; receipt. 5. Delivered, given; handed over. 6. Plead, speak; argue our cause. 7. Extremity, direst need, or necessity. 8. Array, host; multitude. 9. Evidence, proof; state of the case. 10. Judgment, their opinion or decision. 11. Fain, wish, or desire to. 12. Solicit, petition, or make application for.

Ex. 27.—THE SERJEANT'S WIFE: THE HEROINE OF MATAGORDA.

MRS. RESTON was the wife of Sergeant Reston, of the 94th Highlanders. During the heat of the Peninsular War, the regiment to which her husband belonged was sent out to Spain, and she received permission to accompany him. Here, in Cadiz, she made herself useful in many ways: she nursed the sick in the hospitals, and cheered the downhearted. Soon after her arrival in Cadiz, her husband, with a detachment of his regiment, was ordered off to man¹ a fort, at some distance up the country, called Matagorda. With two other women, she received permission to join the party.

On the morning of the 21st April, 1810, the fire of forty-eight guns and mortars, of the largest size, was concentrated² upon this small fort. When the French opened³ their fearful fire, she was awakened from her sleep by a twenty-four pound shot which came crashing through the walls of the hut she lived in; but it did no injury to any one. She immediately sprang up, carried her infant inside the bomb-proof, and then went to the surgeon's quarters,⁴ to assist him in dressing the wounds of the poor soldiers, who

were now being brought in very fast. Bandages running short, she tore up her own clothes and even her husband's shirts to supply them. These she had to get from her hut, amid the hail of shot and shell. A fresh supply of water being wanted, a drummer-boy was ordered to go and fetch some from a well in the centre of the battery, the most exposed place in the fort. The poor lad, dazed and stupefied with what was going on around, stood irresolutely at the door, with the bucket dangling in his hand. "Poor boy! he's afraid to go; and no wonder," said Mrs. Reston to the surgeon. "Hand me the bucket; I'll go for it myself." Though shot and shell were flying thick about her, she succeeded in reaching the well unhurt, and was letting down⁵ her bucket for the water, when a shot cut the rope in two. In this emergency she procured the assistance of a sailor, who was working a gun not far from her. The bucket was fished up from the well, and she succeeded in her enterprise, and returned with the water, to the great relief of the wounded. The fire of the French having slackened a little, an opportunity was given to the two women who had come along with her, and who had been in hysterics since the action began, to leave the fort. She was entreated to follow them, but she resolutely declined. The fire was now renewed with increased fury, and she was kept busily engaged in supplying the men at the guns with wine and water, in handing along ammunition, and in carrying sand-bags to the embrasures. Next morning, the French, seeing the place had been much knocked about, and many of the guns dismounted, determined to try and carry the place by storm.⁶ Three guns were all that the garrison could bring to bear upon the storming party. These were crammed with grape, ball-cartridge, and rusty nails. The enemy were allowed to come within about three hundred yards of the place, when the guns were fired all at once. When the smoke cleared away, the survivors, about half of the column,⁷ were seen in rapid flight.

OUTLINE.—1. The wife of Sergeant Reston, of the 94th regiment, accompanies her husband to the Peninsula. 2. He and a few of his men sent to garrison a fort. 3. The sergeant's wife and child are placed in a hut. 4. French advance to attack the place. 5. A dreadful fire from the heaviest guns and mortars is opened; garrison reply. 6. She is awakened from her sleep by a 24-lb. shot; she gets up; carries her child through a hail of balls to a bomb-proof. 7. She then goes to help the surgeon. Wounded men are brought in fast. She tears up her own and her husband's linen for bandages. 8. Water is wanted; a drummer-boy is ordered to fetch some; the boy is afraid. 9. Mrs. Reston offers to go; she sets out. 10. A fearful storm of shot and shell is playing on the spot where the well is. 11.

She lowers the bucket into the well; a ball cuts the rope in two. 12. A sailor helps her; she recovers the bucket; carries the water to the surgeon. 13. Afterwards serves the artillerymen at the guns with wine and water; supplies ammunition also and assists the wounded. 14. In the morning the French advance to storm. 15. Three guns all that can be brought to bear upon them; they are loaded to the muzzle with balls and grape-shot. 16. Contents fired into the column; half are killed; the rest run away.

PHRASEOLOGY.—1. Man, garrison; guard. 2. Concentrated, directed; brought to bear. 3. Opened, began; commenced. 4. Quarters, room; apartment. 5. Letting down, letting drop or fall; lowering. 6. Storm, assault. 7. Column, battalion; detachment.

Ex. 28.—THE DWARF AND THE INVISIBLE CAP.

A GREAT number of years ago, a dwarf lived in a cavern on a mountain, at the foot of which stood a cottage, owned by a shepherd called Jacob. He, when not engaged¹ in tending his sheep, which was as seldom for him as possible, kept blowing his bag-pipes morning, noon, and even late at night. He thus made himself a great nuisance² to his neighbours, and in particular to the dwarf. This little man made a living by lending out plates, knives and forks, glasses, and crockery to the country people, when there was a wedding or a christening. Now the dwarf felt terribly annoyed at the skirl of the pipes dinning³ so often in his ears, and often requested Jacob to leave off; but to no purpose. "What care I whether you have a headache, or not, you crook-back imp, you," said he; "I'll blow as long as I like and when I like." From that moment the shepherd blew his pipes louder than ever, and even far on into the night, so that the poor dwarf hardly got a wink of sleep for days together.

This went on for some time, and the dwarf resolved⁴ on revenge. But Jacob was stronger than he, so he had to try to outreach him in another way. One day he called at the cottage, and began by telling Jacob a dozen merry stories that made his sides sore with laughter. He even praised the music of his pipes, which, in the low notes above all, was superior to any he had ever heard, and ended by inviting⁵ him to a party where he would have, he affirmed, some of the best fun he could possibly imagine.⁶ "I have a cap here," said he, "which will render the person who puts it on invisible to everybody. Take it home with you, and try it. Don't forget to bring with you a brace of your largest wallets; you may bring home something with you."

Jacob was highly pleased. When the dwarf had gone, he put on the cap, and called first his wife, then his children, then his

dog. They all came running up against him, but couldn't see him at all.

Next morning the two men, their caps on their heads, and each provided with large wallets, set out for a castle, the owner of which had often set his dogs upon the dwarf. Seating themselves cross-legged upon the table, in the great hall, the fun began. Jacob pushed a tureen of almost boiling soup out of the butler's hands, scalding several of the guests severely, while the dwarf, with loud laughter, picked the tit-bits off the forks of the guests, as these were raised to their mouths, and stowed them away in his wallets. The shepherd, meanwhile, was busy stuffing his sacks, not only with the delicacies⁷ on the table, but with the flagons and silver vessels within his reach, the laughter going on all the while. Where could this strange laughter be coming from, and where were the dishes and eatables disappearing⁸ to? An awful silence fell upon the company.

Just as the shepherd was stretching out his arm to snatch the chief silver ornament off the table, the dwarf suddenly whipped off Jacob's cap, and the culprit was revealed,⁹ sitting upon his heels in the centre of the table, with a wallet on each side of him stretched almost to bursting.

The servants carried him off amidst the loud imprecations¹⁰ of the guests; and were just about to lower him into a deep dungeon filled with newts, toads, and serpents, when the dwarf came up, slipped the invisible cap upon Jacob's head, and in the twinkling of an eye the prisoner disappeared.

Who knows but that the servants might have been standing there till this hour, with faces a yard long, and their mouths wide open as if catching flies, had not the dwarf, taking off his own cap for a minute, said: "Sir Knight, I hope you will not in future set your dogs upon me when I approach¹¹ your castle; and you, Jacob, will I trust, stop your blowing, when politely asked so to do."

OUTLINE.—1. Shepherd Jacob a great puffer on the bagpipes, to his neighbours' annoyance; the screeching of his pipes continues a nuisance. 2. A dwarf on the mountain requests him not to blow so much. 3. Jacob only sneers at him, and calls him names; dwarf resolves on vengeance. 4. Tells the shepherd his pipes are perfection, and flatters. 5. The wedding of a gentleman is to be celebrated. 6. Jacob is provided with an invisible cap by the dwarf. 7. Provided with this, he may do whatever he likes. 8. Goes to the merriment at the castle. 9. Plays various tricks; delicate morsels snatched from the hands of the company; guests awe-struck; the dishes disappear; company at last horror-stricken. 10. Invisible cap snatched off

by dwarf; shepherd discovered squat on the table with well filled wallets; the contents he had filched from the wedding guests. 11. "Away with him to the castle dungeon" is the cry; the dwarf slips the cap upon the shepherd, who in a second disappears. 12. The shepherd not taken off to prison, but is advised by the former not to blow his pipes so much.

PHRASEOLOGY.—1. Engaged, busy; occupied. 2. Nuisance; annoyance. 3. Dinning, racketing; noisily buzzing. 4. Resolved, determined; decided. 5. Inviting, asking; requesting to come. 6. Imagine, fancy; conceive; think of. 7. Delicacies, tit-bits; dainties. 8. Disappearing, going out of sight; vanishing. 9. Revealed, seen; perceived. 10. Imprecations, oaths; curses. 11. Approach, come up to; draw near to.

Ex. 29.—THE BARBER OF BAGDAD.

PART I.

IN the reign of the Caliph Haroun al Raschid, of happy memory, there lived in the city of Bagdad a celebrated barber, called Ali Sakal. He was so famous for his steady hand and dexterity, that he could shave a head and trim a beard and whiskers with his eyes blindfolded without once drawing blood. There was not a man of any fashion at Bagdad who did not employ him; and such a run of business had he, that at length he became proud and insolent, and would scarcely ever touch a head whose master was not, at least, a *Bey* or an *Aga*. Wood for fuel was always scarce and dear at Bagdad; and, as his shop consumed a great deal, the wood-cutters brought their loads to him in preference, almost always sure of meeting with a ready sale and a high price.

One day, a poor wood-cutter, new to his calling and ignorant of the character of Ali Sakal, went to his shop, and offered him for sale a load of wood, which he had just brought on his ass from a considerable distance in the country. Ali immediately offered him a price, and in making the bargain, used the words, "*For all the wood that is upon the ass.*" The woodcutter agreed, unloaded his beast, and asked for the money.

"You have not given me all the wood yet," said the barber; "I must have the pack-saddle" (which is chiefly made of wood), "into the bargain; that was our agreement."

"How!" said the other in great amazement; "who ever heard of such a bargain? It is impossible." But at last, after much angry talk and altercation, the overbearing barber seized the packsaddle, wood and all, and sent away the poor peasant in great distress.

He immediately ran to the *cadi*; but the *cadi* was one of

the barber's customers, and refused to hear the case. The wood-cutter went to a higher judge; he also patronised Ali Sakal, and made light of the complaint. The poor man then appealed to the mufti himself; who, having pondered over the question, at length settled that it was too difficult a case for him to decide, no provision being made for it in the Koran; and, therefore, the wood-cutter must put up with his loss. But the poor man was not yet disheartened; and forthwith succeeded in getting a scribe to write a petition to the caliph himself, which he duly presented on Friday, the day when he went in state to the mosque. The caliph's punctuality in reading petitions is well known, and it was not long before the wood-cutter was called.

EX. 30.—PART II.

When he had come into the caliph's presence, he kneeled and kissed the ground; and then, placing his arms straight before him, his hands covered with the sleeves of his cloak, and his feet close together, he awaited the decision of his case. "Friend," said the caliph, "the barber has words on his side,—you have equity on yours. The law must be defined by words, and agreements must be made by words. The law must have its course, or it is nothing; and agreements must be kept, or there would be no faith between man and man; therefore, the barber must keep all his wood; but,"—then calling the wood-cutter close to him, the caliph whispered something in his ear, which none but he could hear, and then sent him away quite satisfied.

The wood-cutter having made his obeisance, returned to his ass, which was standing outside, took it by the halter, and proceeded to his home. A few days after, he applied to the barber, as if nothing had happened between them, and requested that he and a companion of his from the country might enjoy the dexterity of his hand; and the price at which both operations were to be performed was settled. When the wood-cutter's crown had been properly shorn, Sakal asked where his comrade was. "He is standing just outside here," said the peasant, "and he shall come in presently." Accordingly he went out, and returned, leading his ass after him by the halter. "This," said he, "is the friend of mine you have got to shave."

"Shave him!" exclaimed the barber in the greatest surprise. "It is enough that I have consented to demean myself by touching you; and do you insult me by asking me to do as much!"

for your ass? Away with you, or I'll send you both to *Jehannum*;" and forthwith drove them out of his shop.

The wood-cutter immediately went off to the caliph, was admitted to his presence, and related his case. "'Tis well," said the commander of the faithful. "Bring Ali Sakal and his razors to me this instant," he exclaimed to one of his officers. In the course of ten minutes the barber stood before him. "Why do you refuse to shave this man's companion?" said the caliph to the barber; "was not that your agreement?" Ali, kissing the ground, answered, "'Tis true, O caliph, that such was our agreement; but who ever made a companion of an ass before? Or who ever before thought of treating it like a true believer?"

"You say right," said the caliph; "but at the same time who ever thought of insisting upon a pack-saddle being included in a load of wood? No, no; it is the wood-cutter's turn now. To the ass immediately, or you know the consequences."

The barber was then obliged to prepare a great quantity of soap, to lather the beast from head to foot, and to shave him in the presence of the caliph and of the whole court, whilst he was jeered and mocked by the taunts and laughing of all the by-standers. The poor wood-cutter was then dismissed with an appropriate present of money, and all Bagdad resounded with the story, and celebrated the justice of the Commander of the Faithful.—FLORIER.

OUTLINE.—1. Ali Sakal a celebrated barber; could shave a man blindfold. 2. Much patronised¹ in consequence of his skill; becomes at last proud and insolent; hardly be induced to attend to any customers but those of high rank. 3. One day a wood-cutter brings a donkey load of wood for sale; the barber offers² a certain sum for all the wood on the ass's back. 4. Takes the pack-saddle also, which was made of wood. 5. Wood-cutter protests; entreats;³ no attention paid to him. 6. Carries his case to two judges; no redress;⁴ appeals at last to the mufti; same results. 7. A scribe⁵ draws⁶ up a petition; the wood-cutter goes before the caliph, Haroun al Raschid. 8. Is told in a whisper what to do by that prince.

1. A few days after, goes to the barber's shop; his ass is with him. 2. Asks the barber if he will shave him and a companion of his from the country. 3. Barber assents;⁷ wood-cutter is shaved. Ass then brought in to be operated on. 4. Barber refuses; high words; both driven out of the shop. 5. Case again referred to⁸ the caliph. 6. Ali Sakal ordered into the presence; is asked why he had refused⁹ to shave the wood-cutter's companion. 7. Replies he couldn't, the ass not being a true believer. 8. Is forced to do it; general jeers and scoffs and taunts of all present.

PHRASEOLOGY.—1. Patronised, favoured; employed. 2. Offers, proffers; tenders. 3. Entreats, begs; implores. 4. Redress, satisfaction; compensation. 5. Scribe, writer. 6. Draws up, composes; writes out. 7. Assents, agrees; consents; complies; is agreeable. 8. Referred to, brought before; argued in the presence of. 9. Refused, declined.

EX. 31.—THE BIRDCATCHER AND HIS CANARY.

PART I.

IN the town of Cleves, in Prussia, an English gentleman was living¹ with a Prussian family during the time of the annual² fair held in that town.

One day after dinner, when the dessert was on the table, a band³ of German musicians presented themselves, and received⁴ permission to play. Just as they had stopped playing, and were about to leave,⁵ a birdcatcher, who was famous for educating⁶ and calling forth the talents⁷ of feathered bipeds, made his appearance.

The musicians, who had often heard of this birdcatcher's fame,⁸ asked permission⁹ to stay; and the master of the house, who was very good-natured,¹⁰ indulged their natural curiosity.¹¹

The birdcatcher produced¹² a canary, perched¹³ him upon his forefinger, and addressed¹⁴ him thus: "My jewel, you are now in the presence of persons of great sagacity¹⁵ and of high rank; take care you do not disappoint¹⁶ the good opinion¹⁷ they have formed of you from the report¹⁸ of the world. You have won golden opinions; beware of losing¹⁹ them. In a word, conduct²⁰ yourself like the jewel of the canary birds, as you certainly are."

The little bird seemed to listen with all his might,²¹ sloped his head to the ear of the man, and nodded twice when his master had done speaking—nods which promised²² that he would do his best to carry out²³ his master's wishes.

"That's good," said the master, taking off his hat to the bird. "Now then, let us see if you are a canary of honour. Give us a tune."

"Pshaw! that's too harsh; ²⁴ it is the note of an old crow with a bad cold. Something sweet and pathetic."²⁵ The canary sang as if his throat were changed²⁶ into a lute.

"Faster!" said the man, "slower! Good, very good! What is this little foot about, and this little head? You are forgetting²⁷ your time! That's a jewel! Bravo! bravo! my little man!"

EX. 32.—PART II.

All that the little bird was ordered²⁸ to do, or reminded of, he did to admiration. His head and foot beat time, and humoured every variation²⁹ of the tune.

"Bravo! bravo!" re-echoed from every part of the dining-room. The musicians declared ³⁰ the canary was a greater master of music than any member of their band.

"And do you not show your sense of this civility ³¹ and kindness, sir?" cried the birdcatcher, with an angry air. The canary bowed most respectfully ³² several times, to the groups in the different ³³ parts of the room.

His next performance ³⁴ was going through musket exercise with a straw. After this, "My poor jewel," said the man, "thou hast had hard work, and must be a little weary. ³⁵ Only a little more, and thou shalt go to sleep. Show ³⁶ the ladies how to make a curtsy." The canary crossed his taper ³⁷ legs, and sank and rose with an ease and grace that would have put half our young ladies to the blush.

"That will do, my bird; and now a bow!" Here the bird far surpassed ³⁸ the most practised courtier.

"Let us finish ³⁹ with a hornpipe, my brave little fellow! That's it! keep it up, keep it up!"

The activity, ⁴⁰ glee, spirit, and accuracy with which this last order was obeyed, ⁴¹ wound up the applause ⁴² to the highest pitch of admiration. The canary, seemingly intoxicated ⁴³ by the impression he had made, burst into a loud carol of victory, in which the notes came thicker and thicker, jostling each other as they hurried ⁴⁴ from his throat.

"Thou hast done well!" said the master, caressing ⁴⁵ his feathered friend. "Now take a nap, while I speak to the company."

EX. 33.—PART III.

Upon this the canary pretended ⁴⁶ to sleep, first shutting one eye, then the other, then nodding, then drooping so much on one side, that the hands of several of the company were stretched ⁴⁷ out to save him from falling; and, just as the hands were about to touch his feathers, suddenly ⁴⁸ recovering, and drooping as much on the other side. At length he seemed ⁴⁹ to be fast asleep; and the owner took him from his finger and laid him flat upon the table.

While the little bird was performing, a black cat, which had been on the watch for some time, sprang upon the table, seized ⁵⁰ the canary in his teeth, and jumped out of the window before he could be caught. ⁵¹ The dining-room was emptied ⁵² in a moment. But the pursuit ⁵³ was vain; the poor bird was dead. Its

mangled⁵⁴ body was brought in. Its master, with such pitiable⁵⁵ looks, with such moans and broken utterances,⁵⁶ as melted the heart of everybody in the room, spread himself half-length over the table, and mourned⁵⁷ his canary-bird as if his heart would break.

Every one sympathised with him, and most of all the band of musicians. They got together in a corner of the room, and, after much whispering and wiping of their eyes and cheeks, one of their number stepped up⁵⁸ to the poor canary-master and thrust⁵⁹ a small parcel of money into his pocket. The poor man unconsciously⁶⁰ put his hand there, and brought out by accident another little bag, at the sight of which his grief and agitation redoubled⁶¹—for it contained⁶² the canary seed which he had bought that morning for his dead little friend.

He opened the bag with an air of despair and tenderness, took out some of the seed, put it to the bill of the lifeless⁶³ bird, and exclaimed! “No, poor Jewel, no! thou canst not peck any more out of this hand, that has fed⁶⁴ thee for so many years! Thou canst not remember how happy we both were when I bought⁶⁵ this bagful for thee!”

OUTLINE.—To be made by the pupil.

PHRASEOLOGY.—1. Living, residing. 2. Annual, yearly. 3. Band, number; company. 4. Received, got; was allowed; was granted. 5. Leave, go away. 6. Educating, training. 7. Talents, endowments; faculties; natural abilities. 8. Fame, renown; celebrity; reputation. 9. Permission, leave. 10. Good-natured, kind. 11. Curiosity, wish. 12. Produced, showed; brought forward. 13. Perched, placed; set up on. 14. Addressed, spoke to. 15. Sagacity, wisdom; intelligence. 16. Disappoint, destroy. 17. Opinion, notion; estimation. 18. Report, fame; rumour. 19. Losing, forfeiting. 20. Conduct yourself, behave; act. 21. Sloped, inclined; slanted. 22. Promised, assured; pledged. 23. Carry out, perform; execute; do. 24. Harsh, grating. 25. Pathetic, feeling; mournful. 26. Changed, turned. 27. Forgetting, neglecting. 28. Ordered, bade; commanded. 29. Variation, change. 30. Declared, asserted; maintained. 31. Civility, politeness. 32. Respectfully, deferentially. 33. Different, distinct. 34. Performance, exploit; feat. 35. Weary, tired; fatigued. 36. Show the ladies how, let the ladies see how. 37. Taper, slender. 38. Surpassed, beat; excelled. 39. Finish, end; close. 40. Activity, agility; nimbleness. 41. Obeyed, complied with; carried out. 42. Applause, cheers; plaudits. 43. Intoxicated, drunk; infatuated. 44. Hurried, hastened; came quickly. 45. Caressing, stroking; fondling. 46. Pretended, feigned; simulated. 47. Stretched out, held out; extended. 48. Suddenly, unexpectedly; hastily. 49. Seemed, appeared. 50. Seized; pounced upon. 51. Caught, captured; seized. 52. Emptied, deserted. 53. Pursuit, chase. 54. Mangled, torn; lacerated. 55. Pitiable, mournful. 56. Utterances, cries; sobbings. 57. Mourned, lamented; wept.

for. 58. Stepped up, approached; came. 59. Thrust, put; placed. 60. Unconsciously, unwittingly; undesignedly. 61. Redoubled, increased. 62. Contained, held. 63. Lifeless, dead; inanimate. 64. Fed, nourished; cherished. 65. Bought, purchased.

Ex. 34.—THE CREDULOUS BRAHMIN.

A PIOUS Brahmin, it is written, made a vow that on a certain day he would sacrifice a sheep, and on the appointed morning he went forth to buy one. There lived in his neighbourhood three rogues who knew of his vow, and laid a scheme for profiting by it. The first met him, and said, "O Brahmin, wilt thou buy a sheep? I have one fit for sacrifice." "It is for that very purpose," said the holy man, "that I came forth this day." Then the impostor opened a bag, and brought out of it an unclean beast, an ugly dog, lame and blind. Thereon the Brahmin cried out, "Wretch, who touchest things impure, and utterest things untrue, callest thou that cur a sheep?" "Truly," answered the other, "it is a sheep of the finest fleece and of the sweetest flesh. O Brahmin, it will be an offering most acceptable to the gods." "Friend," said the Brahmin, "either I or thou must be blind."

Just then one of the accomplices came up. "Praised be the gods," said the second rogue, "that I have been saved the trouble of going to the market for a sheep! This is such a sheep as I wanted. For how much wilt thou sell it?" When the Brahmin heard this, his mind wavered to and fro, like one swinging in the air at a holy festival. "Sir," said he to the new comer, "take heed what thou dost; this is no sheep, but an unclean cur." "O Brahmin," said the new comer, "thou art drunk or mad!"

At this time the third confederate drew near. "Let us ask this man," said the Brahmin, "what the creature is, and I will stand by what he shall say." To this the others agreed; and the Brahmin called out, "O stranger, what dost thou call this beast?" "Surely, O Brahmin," said the knave, "it is a fine sheep." Then the Brahmin said, "Surely the gods have taken away my senses," and he asked pardon of him who carried the dog, and bought it for a measure of rice and a pot of ghee, and offered it up to the gods, who, being wroth at this unclean sacrifice, smote him with a sore disease in all his joints.—MACAULAY.

OUTLINE.—1. A pious Brahmin vows to offer up a sheep in sacrifice on a certain day. 2. Three rogues living in his neighbourhood hear of it, and resolve to take advantage of his credulity. 3. The first rogue meeting him, asks him if he will buy a sheep; produces out of a bag an ugly dog, lame and blind, and asserts it is a sheep of the sweetest flesh and the

finest fleece. 4. The Brahmin says that either he or the other must be blind. 5. The second accomplice comes up, and is in ecstasies on seeing the "sheep"; says that now he will be saved the trouble of going to market to buy one. 6. The Brahmin tells him it is no sheep, but an ugly cur. 7. They agree to refer the matter to the third confederate, and the Brahmin says he will abide by the decision. 8. This man says it is a fine sheep; the Brahmin begs pardon; buys the animal for a high price; carries it off, and offers it up in sacrifice to the gods. 9. They, offended at the unclean sacrifice, smite him with a disease in all his joints.

EX. 35.—THE KING AND THE LOCUSTS.

PART I.

A CERTAIN Eastern king, a good Mussulman, had a great love of stories, and the more he heard the more he would hear. His craze at last reached¹ such a height that he issued a proclamation that to any man who would tell him a story that would never end, he would give his daughter in marriage; but that if he failed in his task his head would be chopped off, and his body cast to the beasts of the field and the fowls of the air.

Several candidates appeared,² but they all had their heads chopped off, one after the other.

At last one came forward, a man very composed in manner, and slow and deliberate³ in speech. He first stipulated⁴ for certain hours for meals and sleep, which were granted; and he then began.

"O king, there was once a mighty emperor who was a great tyrant. Wishing to increase his riches, he seized upon all the corn which belonged to his subjects and stowed it away in an immense granary as big as a mountain, which he had built for the express purpose.

"In course of time he filled this granary up to the very top. He then got some bricklayers who blocked up all the doors and windows, and left, as they supposed, not a single crevice⁵ by which any living creature could get in. But a swarm of locusts passing that way discovered a small chink which the workmen had overlooked,⁶ and which could only allow one at a time to wriggle in and wriggle out. And first one locust crept in and carried off a grain of corn and wriggled out, and then another locust crept in and carried off a grain of corn and wriggled out, and then another locust crept in and carried off a grain of corn and wriggled out, and then——"

EX. 36.—PART II.

Morning, noon, and night, for a whole month, except when he was eating, drinking or sleeping, had the story-teller gone on in this fashion, when the king, whose patience was getting worn out, interrupted⁷ him, "Well, suppose the locusts had walked off with all the corn they wanted, what happened afterwards?"

"May it please your majesty, I can't tell you what happened afterwards till I have told you what happened first."

Still on went the sing-song: "And then another locust crept in and carried off a grain of corn and wriggled out, and then another locust crept in and carried off a grain of corn and wriggled out, and then another locust crept in and carried off a grain of corn and wriggled——"

"Stop, stop, with your wriggling," cried the king, when an outpour⁸ of talk similar to this had been going on for six months longer; "I am sick to death of your locusts. When do you think they will have done?"

"The wisest of mortals cannot tell, O king; for up to the time to which my story has come, the locusts have only cleared a small space, about a cubit each way in the store of corn next to the chink in the wall, and the sun is still darkened by the clouds of locusts outside the granary waiting for their turn to creep in, but we shall come to the end of them in time."

"Go on then, in the prophet's name," exclaimed⁹ the king.

"And then another locust crept in and carried off a grain of corn and wriggled out, and then another locust crept in and carried off a grain of corn and wriggled——" and so on for a year longer.

"By the seven stars in Allah's girdle," cried the infuriated¹⁰ king, "I can stand this no longer. Take my daughter!—take my kingdom! take anything—everything, but don't, pray don't let us hear anything more of these detestable¹¹ locusts."

And thus the story-teller became the king's son-in-law, and afterwards succeeded him on the throne.

OUTLINE.—1. An Eastern king, very fond of having stories told him; never tired of them in fact. 2. Gets quite crazed on the subject; issues a proclamation; reward for telling him an endless story—his daughter's hand in marriage; punishment, head chopped off, body cast forth unburied. 3. Several candidates; all failures.

4. One story-teller comes forward; his conditions are granted. 5. He tells about a king, a very avaricious man; this king wishes to increase his riches; a granary, big as a mountain is built for him; in this he puts the corn taken from his subjects.

6. In a few years the granary is filled ; the windows and doors are then bricked up ; not a single crevice left open. 7. A swarm of locusts, however, discover a small chink. 8. The story here goes on in a sing-song manner. 9. Story continues for six months longer ; the king gets tired ; inquires when they will have done abstracting the corn ; is informed that no one can tell that yet. 10. The same song still goes on.

11. The king at last starts up in a storm of fury ; tells the story-teller he is unendurable ; his daughter, even his very life, is his ; he must hold his tongue, however, for evermore.

PHRASEOLOGY.—1. Reached, got to ; attained. 2. Appeared, came forward ; presented themselves. 3. Deliberate in, chary of. 4. Stipulated, bargained ; covenanted. 5. Crevice, crack ; opening ; cranny. 6. Overlooked, not seen to ; missed. 7. Interrupted, broke in upon ; checked. 8. Outpour, flood ; deluge. 9. Exclaimed, cried ; said. 10. Infuriated, mad with rage ; exasperated. 11. Detestable, execrable ; demoniacal.



PART III.

NARRATIVE AND MISCELLANEOUS PAPERS,
WITHOUT OUTLINE.



NARRATIVE AND MISCELLANEOUS PAPERS, WITHOUT OUTLINE.

EXECUTION OF NUNCOMAR, THE MAHARAJAH OF BENGAL.

THE day drew near; and Nuncomar prepared himself to die with that quiet fortitude with which the Bengallee, so effeminately timid in personal conflict, often encounters calamities for which there is no remedy. The sheriff, with the humanity which is seldom wanting in an English gentleman, visited the prisoner on the eve of the execution, and assured him that no indulgence, consistent with the law, should be refused to him. Nuncomar expressed his gratitude with great politeness and unaltered composure. Not a muscle of his face moved. Not a sigh broke from him. He put his finger to his forehead, and calmly said that fate would have its way, and that there was no resisting the pleasure of God. He sent his compliments to Francis, Clavering, and Monson, and charged them to protect Rajah Goordas, who was about to become the head of the Brahmins of Bengal. The sheriff withdrew, greatly agitated by what had passed, and Nuncomar sat composedly down to write notes and examine accounts. The next morning, before the sun was in his power, an immense concourse assembled round the place where the gallows had been set up. Grief and horror were on every face; yet to the last the multitude could hardly believe that the English really proposed to take the life of the great Brahmin. At length the mournful procession came through the crowd. Nuncomar sat up in his palanquin, and looked round him with unaltered serenity. He had just parted with those who were most nearly connected with him. Their cries and contortions had appalled the European ministers of justice, but had not produced the smallest effect on the stoicism of the prisoner. The only anxiety which he expressed was that men of his own priestly caste might be in attendance to take charge of his corpse. He again desired to be

remembered to his friends in the council, mounted the scaffold with firmness, and gave the signal to the executioner. The moment that the drop fell, a howl of sorrow and despair rose from the innumerable spectators. Hundreds turned away their faces from the polluting sight, fled with loud wailings towards the Hoogley, and plunged into its holy waters, as if to purify themselves from the guilt of having looked upon such a crime. These feelings were not confined to Calcutta. The whole province was greatly excited; and the population of Dacca, in particular, gave strong signs of grief and dismay.—MACAULAY.

Ex. 1.—Write an outline of the above narrative.

Ex. 2.—Write out the narrative from your own outline.

SKETCH OF THE LIFE OF THE FATHER OF FREDERIC THE GREAT.

PART I.

FREDERIC, surnamed the Great, son of Frederic William, was born in 1712. It may safely be pronounced that he had received from nature a strong and sharp understanding, and a rare firmness of temper and intensity of will. As to the other parts of his character, it is difficult to say whether they are to be ascribed to nature or to the strange training which he underwent. The history of his boyhood is painfully interesting. Oliver Twist the parish workhouse, Smike at Dotheboy's Hall, were petted children when compared with this wretched heir-apparent of a crown. The nature of Frederic William was hard and bad, and the habit of exercising arbitrary power had made him frightfully savage. His rage constantly vented itself to right and left in curses and blows. When his majesty took a walk, every human being fled before him, as if a tiger had broken loose from a menagerie. If he met a lady in the street, he gave her a kick, and told her to go home and mind her brats. If he saw a clergyman staring at the soldiers, he admonished the reverend gentleman to betake himself to study and prayer, and enforced this pious advice by a sound caning, administered on the spot. But it was in his own house that he was most unreasonable and ferocious. His son Frederic and his daughter Wilhelmina, afterwards Margravine of Baireuth, were in an especial manner objects of his aversion. His own mind was uncultivated. He despised literature. He hated infidels, papists, and metaphysicians, and did not very well understand in what they differed from each other. The business of life, according to him, was to drill and

to be drilled. The recreations suited to a prince were to sit in a cloud of tobacco smoke, to sip Swedish beer between the puffs of the pipe, to play blackgammon for three-halfpence a rubber, to kill wild hogs, and to shoot partridges by the thousand.

Ex. 3.—Make an abridgment of the above.

Ex. 4.—Write out the narrative in full from your own abridgment.

PART II.

The Prince Royal showed little inclination either for the serious employments or for the amusements of his father. He shirked the duties of the parade; he detested the fume of tobacco; he had no taste either for backgammon or for field sports. He had an exquisite ear, and performed skilfully on the flute. His earliest instructors had been French refugees, and they had awakened in him a strong passion for French literature and French society. Frederic William regarded these tastes as effeminate and contemptible, and, by abuse and persecution, made them still stronger. Things became worse when the Prince Royal attained that time of life at which the great revolution in the human mind and body takes place. He was guilty of some youthful indiscretions, which no good and wise parent would regard with severity. . . . But the offences of his youth were not characterised by any peculiar turpitude. They excited, however, transports of rage in the king, who hated all faults but those to which he was himself inclined, and who conceived that he made ample atonement to Heaven for his brutality by holding the softer passions in detestation. The Prince Royal, too, was not one of those who are content to take their religion on trust. He asked puzzling questions, and brought forward arguments which seemed to savour of something different from pure Lutheranism. The king suspected that his son was inclined to be a heretic of some sort or other, whether Calvinist or atheist his majesty did not very well know. The ordinary malignity of Frederic William was bad enough. He now thought malignity a part of his duty as a Christian man, and all the conscience that he had stimulated his hatred. The flute was broken; the French books were sent out of the palace; the Prince was kicked, and cudgelled, and pulled by the hair. At dinner the plates were hurled at his head; sometimes he was restricted to bread and water; sometimes he was forced to swallow food so nauseous that he could not keep it on his stomach.

Ex. 5.—Write the outline of the above passage.

Ex. 6.—Write out the narrative from your own outline.

PART III.

His own exertions were such as were hardly to be expected from a human body or a human mind. At Potsdam, his ordinary residence, he rose at three in summer and four in winter. A page soon appeared, with a large basket full of all the letters which had arrived for the king by the last courier, despatches from ambassadors, reports from officers of revenue, plans of buildings, proposals for draining marshes, complaints from persons who thought themselves aggrieved, applications from persons who wanted titles, military commissions, and civil situations. He examined the seals with a keen eye; for he was never for a moment free from the suspicion that some fraud might be practised on him. Then he read the letters, divided them into several packets, and signified his pleasure, generally by a mark, often by two or three words, now and then by some cutting epigram. By eight he had generally finished this part of his task. The adjutant-general was then in attendance, and received instructions for the day as to all the military arrangements of the kingdom. Then the king went to review his guards, not as kings ordinarily review their guards, but with the minute attention and severity of an old drill-sergeant. In the meantime the four cabinet secretaries had been employed in answering the letters on which the king that morning had signified his will. These unhappy men were forced to work all the year round like negro slaves in the time of the sugar crop. They never had a holiday. They never knew what it was to dine. It was necessary that, before they stirred, they should finish the whole of their work. The king, always on his guard against treachery, took from the heap a handful of letters at random, and looked into them to see whether his instructions had been exactly followed. This was no bad security against foul play on the part of the secretaries; for, if one of them were detected in a trick, he might think himself fortunate if he escaped with five years' imprisonment in a dungeon. Frederic then signed the replies, and all were sent off the same evening.—MACAULAY.

Ex. 7.—Make an abridgment of the above passage.

Ex. 8.—Write out the narrative from your own abridgment.

BLACK HOLE OF CALCUTTA.

THEN (after the taking of Fort William, Calcutta, in 1756) was committed that great crime, memorable for its singular atro-

city, memorable for the tremendous retribution by which it was followed. The English captives were left to the mercy of the guards, and the guards determined to secure them for the night in the prison of the garrison, a chamber known by the fearful name of the Black Hole. Even for a single European malefactor, that dungeon would, in such a climate, have been too close and narrow. The space was only twenty feet square. The air-holes were small and obstructed. It was the summer. The prisoners went mad with despair. They trampled each other down, fought for the places at the windows, fought for the pittance of water with which the cruel mercy of the murderers mocked their agonies, raved, prayed, blasphemed, implored the guards to fire among them. The gaolers in the meantime held lights to the bars, and shouted with laughter at the frantic struggles of their victims. At length the tumult died away in low gaspings and moanings. The day broke. The Nabob had slept off his debauch, and permitted the door to be opened. But it was some time before the soldiers could make a lane for the survivors, by piling up on each side the heaps of dead corpses on which the burning climate had already begun to do its loathsome work. When at length a passage was made, twenty-three ghastly figures, such as their own mothers would not have known, staggered one by one out of the charnel-house. A pit was instantly dug. The dead bodies, a hundred and twenty-three in number, were flung into it promiscuously and covered up.—MACAULAY.

Ex. 9.—Make an abridgment of the above passage.

Ex. 10.—Write out the narrative from your own abridgment.

PHILIP II. OF SPAIN.

THE empire of Philip II. was undoubtedly the most powerful and splendid that ever existed in the world. In Europe, he ruled Spain, Portugal, the Netherlands on both sides of the Rhine, Franche Comté, Roussillon, the Milanese, and the two Sicilies. Tuscany, Parma, and the other small states of Italy, were as completely dependent on him as the Nizam and the Rajah of Berar now are on the East India Company. In Asia, the King of Spain was master of the Philippines and of all those rich settlements which the Portuguese had made on the coast of Calabar and Coromandel, in the peninsula of Malacca, and in the Spice Islands of the Eastern Archipelago. In America, his dominions extended on each side of the equator into the temperate zone. There is reason to believe that his annual revenue amounted,

in the season of his greatest power, to a sum near ten times as large as that which England yielded to Elizabeth. He had a standing army of 50,000 excellent troops, at a time when England had not a single battalion in constant pay. His ordinary naval force consisted of one hundred and forty galleys. He held, what no other prince in modern times has held, the dominion both of the land and of the sea. During the greater part of his reign, he was supreme on both elements. His soldiers marched up to the capital of France; his ships menaced the shores of England.

It is no exaggeration to say that, during several years, his power over Europe was greater than even that of Napoleon. The influence of the French Emperor never extended beyond high-water mark. The narrowest strait was to his power what it was of old believed that a running stream was to the sorceries of a witch. While his army entered every metropolis from Moscow to Lisbon, the English fleets blockaded every port from Dantzic to Trieste. Sicily, Sardinia, Majorca, Guernsey, enjoyed security through the whole course of a war which endangered every throne on the continent. The victorious and imperial nation which had filled its museums with the spoils of Antwerp, of Florence, and of Rome, was suffering painfully from the want of luxuries which use had made necessities. While pillars and arches were rising to commemorate the French conquests, the conquerors were trying to manufacture coffee out of chicory and sugar out of beet-root. The influence of Philip on the continent was as great as that of Napoleon. The Emperor of Germany was his kinsman. France, torn by religious dissensions, was never a formidable opponent, and was sometimes a dependent ally. At the same time, Spain had, what Napoleon desired in vain, ships, colonies, and commerce. She long monopolised the trade of America and of the Indian Ocean. All the gold of the West, and all the spices of the East, were received and distributed by her. During many years of war, her commerce was interrupted only by the predatory enterprises of a few roving privateers. Even after the defeat of the Armada, English statesmen continued to look with great dread on the maritime power of Philip.—MACAULAY.

Ex. 11.—Write the outlines of the above.

Ex. 12.—Write out the passage in full from your own outline.

PILGRIM'S PROGRESS.

In the wildest parts of Scotland the "Pilgrim's Progress" is the delight of the peasantry. In every nursery the "Pilgrim's

Progress" is a greater favourite than "Jack the Giant-Killer." Every reader knows the straight and narrow path as well as he knows a road in which he has gone backwards and forwards a hundred times. This is the highest miracle of genius, that things which are not should be as though they were, that the imaginations of one mind should become the personal recollections of another. And this miracle the tinker has wrought. There is no ascent, no declivity, no resting-place, no turnstile, with which we are not perfectly acquainted. The wicket-gate, and the desolate swamp which separates it from the city of Destruction, the long line of road, as straight as a rule can make it; the Interpreter's house and all its fair shows, the prisoner in the iron cage, the palace, at the doors of which armed men kept guard, and on the battlements of which walked persons clothed all in gold; the cross and the sepulchre, the steep hill and the pleasant arbour, the stately front of the house Beautiful by the wayside, the chained lions crouching in the porch, the low green valley of Humiliation, rich with grass and covered with flocks; all are as well known to us as the sight of our own streets. Then we come to the narrow place where Apollyon strode right across the whole breadth of the way, to stop the journey of Christian, and where afterwards the pillar was set up to testify how bravely the pilgrim had fought the good fight. As we advance, the valley becomes deeper and deeper. The shade of the precipices on both sides falls blacker and blacker. The clouds gather overhead. Doleful voices, the clanking of chains, and the rushing of many feet to and fro, are heard through the darkness. The way, hardly discernible in gloom, runs close by the mouth of the burning pit, which sends forth its flames, its noisome smoke, and its hideous shapes, to terrify the adventurer. Thence he goes on, amidst the snares and pitfalls, with the mangled bodies of those who have perished lying in the ditch by his side. At the end of the long, dark valley, he passes the dens in which the old giants dwelt, amidst the bones of those whom they had slain.

Then the road passes straight on through a waste moor, till at length the towers of a distant city appear before the traveller; and soon he is in the midst of the innumerable multitudes of Vanity Fair. There are the jugglers and the apes, the shops and the puppet shows. There are Italian Row, and French Row, and Spanish Row, and British Row, with their crowds of buyers, sellers and loungers, jabbering all the languages of the earth.

Thence we go on by the little hill of the silver mine, and through the meadow of lilies, along the bank of that pleasant

river which is bordered on both sides by fruit-trees. On the left branches off the path leading to the horrible castle, the courtyard of which is paved with the skulls of pilgrims; and right onward are the sheepfolds and orchards of the Delectable Mountains.

From the Delectable Mountains, the way lies through the fogs and briers of the Enchanted Ground, with here and there a bed of soft cushions spread under a green arbour. And beyond, is the land of Beulah, where the flowers, the grapes, and the songs of birds never cease, and where the sun shines night and day. Thence are plainly seen the golden pavements and streets of pearl, on the other side of that black and cold river over which there is no bridge.

All the stages of the journey, all the forms which cross or overtake the pilgrims, giants and hobgoblins, ill-favoured ones and shining ones, the tall, comely, swarthy Madam Bubble, with her great purse by her side, and her fingers playing with the money, the black man in the bright vesture, Mr. Worldly Wiseman and my Lord Hategood, Mr. Talkative and Mr. Timorous, all are actually existing beings to us. We follow the travellers through their allegorical progress with interest not inferior to that with which we follow Elizabeth from Siberia to Moscow, or Jeanie Deans from Edinburgh to London.

Ex. 13.--Take notes of the above, and from your own notes write a paper : "Recollections of the Pilgrim's Progress."

THE NILE AND THE DESERT.

FROM the beginning, the people of Egypt have had everything to hope from the river, nothing from the desert; much to fear from the desert and little from the river. What their fear may reasonably be, any one may know who looks upon a hillocky expanse of sand, where the little jerboa burrows, and the hyæna prowls at night. Under these hillocks lie temples and palaces, and under the level sands a whole city. The enemy has come in from behind, and stifled and buried it. What is the hope of the people from the river? Any one may witness who, at the regular season, sees the people grouped on the eminences, watching the advancing waters, and listening for the voice of the crier, or the boom of the cannon, which is to tell the prospect or event of the inundation of the year. Who can estimate the effect on a nation's mind and character, of a perpetual vigilance against the desert (see what it is in Holland of a similar vigilance against the sea);

and of an annual mood of hope in regard to the Nile? Who cannot say what a stimulating and enlivening influence this periodical anxiety and relief must exercise on the character of a nation? And, then, there is the effect on their ideas. The Nile was naturally deified by the old inhabitants. It was a god to the mass, and at least one of the manifestations of Deity to the priestly class. As it was the immediate cause of all they had and all they hoped for,—the creative power regularly before their eyes, usually conquering, though occasionally checked,—it was to them the good power; and the desert was the evil one. Hence came a main part of their faith, embodied in the allegory of the burial of Osiris in the sacred stream, whence he rose, once a year, to scatter blessings over the earth. Then, the structure of the country modified their ideas of death and life. As to the disposal of their dead, they could not dream of consigning their dead to the waters which were too sacred to receive any meaner body than the incorruptible one of Osiris. There were the boundary rocks, with the limits afforded by their caves. These became sacred to the dead.—HARRIET MARTINEAU.

Ex. 14.—Take notes of the above; and rewrite the passage from your own notes. (Observe the balanced structure of the sentences, which arises from the perpetual contrast of the subjects).

THE QUARREL OF SQUIRE BULL AND HIS SON.

PART I.

JOHN BULL was a choleric old fellow, who held a good manor in the middle of a great mill-pond, and which, by reason of its being quite surrounded by water, was generally called Bullock Island. Bull was an ingenious man, an exceedingly good blacksmith, a dexterous cutler, and a notable weaver and pot-baker besides. He also brewed capital porter, ale, and small beer, and was in fact a Jack-of-all-trades, and good at each. In addition to these, he was a hearty fellow, an excellent bottle-companion, and passably honest as times go.

But what tarnished all these qualities was a quarrelsome overbearing disposition, which was always getting him into some scrape or other. The truth is, he never heard of a quarrel going on among his neighbours, but his fingers itched to be in the thickest of them, so that he hardly ever was seen without a broken head, a black eye, or a bloody nose. Such was Squire Bull, as he was commonly called by the country people his neigh-

hours—one of those odd, testy, grumbling, boasting old codgers, that never get credit for what they are, because they are always pretending to be what they are not.

The squire was as tight a hand to deal with indoors as out; sometimes treating his family as if they were not the same flesh and blood, when they happened to differ with him in certain matters. One day he got into a dispute with his youngest son Jonathan, who was familiarly called Brother Jonathan, about whether churches ought to be called churches or meeting-houses; and whether steeples were not an abomination.

Ex. 15.—Write an outline of Part I.; and rewrite the story from your own outline.

PART II.

The squire either having the worst of the argument, or being naturally impatient of contradiction (I can't tell which), fell into a great passion, and swore he would physic such notions out of the boy's noddle. So he went to some of his doctors, and got them to draw up a prescription, made up of thirty-nine different articles, many of them bitter enough to some palates. This he tried to make Jonathan swallow; and finding he made villanous wry faces, and would not do it, fell upon him and beat him like fury. After this, he made the house so disagreeable to him, that Jonathan, though as hard as a pine knot and as tough as leather, could bear it no longer. Taking his gun and his axe, he put himself in a boat and paddled over the mill-pond to some new land to which the squire pretended some sort of claim, intending to settle there, and build a meeting-house without a steeple as soon as he grew rich enough. When he got over, Jonathan found that the land was quite in a state of nature, covered with wood, and inhabited only by wild beasts. But, being a lad of mettle, he took his axe on one shoulder, and his gun on the other, marched into the thickest of the wood, and, clearing a place, built a log-hut. Pursuing his labours, and handling his axe like a notable woodman, he, in a few years, cleared the land, which he laid out into thirteen good farms; and, building himself a fine farmhouse, about half finished, began to be quite snug and comfortable.

But Squire Bull, who was getting old and stingy, and, besides, was in great want of money on account of his having lately to pay swinging damages for assaulting his neighbours and breaking their heads,—the squire, I say, finding Jonathan was getting well to do in the world, began to be very much troubled about his welfare; so he demanded that Jonathan should pay him a good

rent for the land which he had cleared and made good for something. He trumped up I know not what claim against him, and under different pretences, managed to pocket all Jonathan's honest gains. In fact, the poor lad had not a shilling left for holiday occasions; and had it not been for the filial respect he felt for the old man, he would certainly have refused to submit to such impositions.

Ex. 16.—From your own outline of Part II. rewrite the narrative.

PART III.

But for all this, in a little time Jonathan grew to be very large of his age, and became a tall, stout, double-jointed, broad-footed cub of a fellow, awkward in his gait and simple in his appearance, but showing a lively shrewd look, and having the promise of great strength when he should get his full growth. He was rather an odd-looking chap, in truth, and had many queer ways; but everybody that had seen John Bull saw a great likeness between them, and swore he was John's own boy, and a true chip of the old block. Like the old squire, he was apt to be blustering and saucy, but in the main was a peaceable sort of careless fellow, that would quarrel with nobody if you would only let him alone. He always wore a pair of pants that did not above half cover his ankles, and a linsey-woolsey coat the sleeves of which were so short that his hand and wrist came out beyond them, looking like a shoulder of mutton, all which was in consequence of his growing so fast that he outgrew his clothes.

While Jonathan was outgrowing his strength in this way, Bull kept on picking his pockets of every penny he could scrape together; till at last one day when the squire was even more than usually pressing in his demands, which he accompanied with threats, Jonathan started up in a furious passion, and threw the tea-kettle at the old man's head. The choleric Bull was hereupon exceedingly enraged, and after calling the poor lad an undutiful, ungrateful, rebellious rascal, seized him by the collar, and forthwith a furious scuffle ensued. This lasted a long time, for the squire, though in years, was a capital boxer, and of most excellent mettle. At last, however, Jonathan got him under, and before he would let him up made him sign a paper giving up all claim to the farms, and acknowledging the fee-simple to be in Jonathan for ever.—PAULDING.

Ex. 17.—Rewrite Part III. from your own outline.

Ex. 18.—Write a short paper to explain the allusions and incidents.

PART IV:

**THEMES, GENERAL, NARRATIVE, AND
BIOGRAPHICAL.**



SHORT PAPERS, OR THEMES.

[These should be written in a clear, plain, and business-like style, without any attempt at the expression of feeling or fancy.]

Ex. 1.—ABBEY.

1. A kind of religious house superior to a monastery. 2. First established in Egypt, under the title of monasteries, in the 4th century. 3. First erected in the Isle of Bardsey at the end of the 5th century. 4. First in Scotland at Iona, in 565. 5. First in Ireland, about 520. 6. 186 greater monasteries suppressed, in Henry VIII.'s time. 7. Their lands divided among five noble families. 8. Abbot, head of an abbey. 9. Sometimes a prince of the blood-royal. 10. Use of term began in 472. 11. Once twenty-six abbots in England. 12. Two priors also, with seats in parliament. 13. Their croziers were carried in their right hand. 14. Bishops carried theirs in their left. 15. Different kinds of abbots. 16. Abbots ruling over branches of the same order were called cardinal-abbots. 17. On the continent there were prince-abbots, field-abbots, and abbot-counts.

Ex. 2.—ACADEMY.

1. Name derived from a grove at Athens used as a gymnastic school, whose owner was called Academus. 2. Cimon, son of Miltiades, the Peabody of his time, bought and converted it into a public park, adorned with groves, fountains, and statues. 3. Socrates is said to have taught here; then Plato, whose school was formed here about 2260 years ago (B.C. 388). 4. He presided here for nearly half a century. 5. Followers of Plato hence called Academics. 6. This school flourished under different masters, with more or less success, for nearly 600 years. 7. Our word academy derived from this term. 8. Name in the modern sense first used

in Italy. 9. Now applied to learned associations throughout Europe and America, both in science, literature, and art.

Ex. 3.—AFRICA.

1. An almost unknown land. 2. Very little explored. 3. Chief causes, badness of climate and hostility of natives. 4. Some Dieppe mariners said to have discovered the western portion of Africa in 1364. 5. Portuguese, first in modern times to obtain some definite information about Africa. 6. English, French, and Dutch follow. 7. Vasco de Gama doubles the Cape of Good Hope in 1497. 8. Slave trade from Africa begun by Spain in 1508. 9. We joined in it also, Sir John Hawkins being the first English slave dealer. 10. Many British travellers have attempted to explore Africa. 11. Mungo Park, Clapperton, and Redyard, either died or were murdered. 12. Barth and Overweg the chief German explorers. 13. Livingstone, the chief British, and probably the most renowned of all.

Ex. 4.—AGRICULTURE.

1. Tilling the ground, or agriculture, known from the earliest ages. 2. A Babylonian book on the subject still preserved. 3. Homer looks upon the pursuit as one fit for kings and princes. 4. Declined during the middle ages, war being the cause. 5. Many societies for its promotion have been established in Britain. 6. The first in Scotland, 1723. 7. Reinstated in 1784. 8. More than half a century after, one established in England. 9. In 1841 one established in Ireland. 10. More than 600 societies now in England and Ireland. 11. Professorships for the theory of agriculture in Edinburgh and Aberdeen Universities. 12. Great strides have been made of late years in analyzing soils and manures. 13. Phosphates brought from all parts of the world as fertilizers. 14. Waste moors brought into cultivation through increased attention to agriculture.

Ex. 5.—AQUEDUCTS.

1. System of water pipes unknown to the Greeks and Romans. 2. Used solely by the ancients for bringing water to supply a city. 3. Not, as with us, for navigation purposes. 4. Rome very bountifully supplied with them. 5. These conveyed water to the city, though their sources were sometimes more than 50 miles off. 6. Valleys were spanned with magnificent bridges.

7. Some had about 7000 arches. 8. Many ancient Roman aqueducts still in use. 9. Rome still more abundantly supplied with water than any city in the world by their means. 10. Solomon made an aqueduct to supply Jerusalem with water from the pools of Bethlehem. 11. Peruvian aqueducts mentioned by Humboldt. 12. Maintenon aqueduct in France, a magnificent one.

Ex. 6.—ARMOUR.

1. Used in the most ancient times. 2. Mentioned in the Bible. 3. Armour in the aggregate called harness. 4. Homer mentions the shield of Achilles, the golden armour of Glaucus, and the breastplate of Agamemnon. 5. Iron, brass, and steel used for armour by modern nations. 6. Quilted linen by Egyptians. 7. Shield, the only armour used by ancient Britons. 8. Anglo-Saxons used a hide tunic covered with brass rings. 9. Heavy armour found to impede the motions of Harold's soldiers in pursuing the Welsh. 10. Leathern tunics therefore employed. 11. Danes at first wore no armour but neck and leathern shin pieces. 12. Afterwards adopted a more complete suit from the Normans. 13. Chain mail discarded after 1400 A.D. 14. Not at all now used by soldiers.

Ex. 7.—ARTILLERY.

1. Term first applied to engines used for casting heavy missiles. 2. Earliest military engines perhaps mentioned in the book of Chronicles, about 1000 years B.C. 3. Romans used them under different names. 4. The most powerful did not make so much impression against a wall or fortification as an 18-lb. ball discharged from a modern cannon. 5. Stones of 300 lbs. weight thrown by one of these engines at the siege of Stirling Castle in 1303. 6. In 1312 Arabians use cannon. 7. John of Gaunt employs 140 cannon in an attack upon St. Malo in 1378. 8. Red-hot balls fired by the English at the siege of Cherbourg in 1418. 9. In 1521 brass cannon first cast in England. 10. Iron guns 26 years after. 11. Largest cast gun in existence, 14 ft. 1 in. long,—Indian make. 12. Throws a ball 1600 lbs. weight.

Ex. 8.—ATLANTIC TELEGRAPHY.

1. Said to have been first mooted in New York. 2. Soundings made across the Atlantic by the British and United States Governments. 3.

Company formed to lay down a cable between the Old and New Worlds. 4. Cable snapped August 11th, after 380 miles had been payed out. 5. Joined again. 6. Finally completed, 7th August, 1858. 7. First message sent ten days afterwards—from the Queen to President Buchanan. 8. Cable ceased to act on the 3rd of September. 9. New one determined on. 10. *Great Eastern* employed for the purpose of laying it. 11. Three faults found. 12. Cable parts. 13. Ship now only 606 miles from her journey's end. 14. Four attempts made to fish up the cable in water several miles deep. 15. Unsuccessful. 16. *Great Eastern* returns 17th August, 1865. 17. Re-lays it afterwards successfully in 1866. 18. Messages now constantly passing to and fro. 19. Others projected.

Ex. 9.—BALLOONS.

1. Notion of flying or sailing through the air a very ancient one. 2. In the beginning of the 14th century a Dominican monk first forms a correct idea of the principle. 3. Brothers Montgolfier first secure a practical result. 4. First ascent from Paris in 1783. 5. Successful, though the balloon caught fire; the two adventurers, however, put it out. 6. In next flight *aéronauts* ascended about two miles into the air. 7. Lunardi makes the first ascent in England, in 1784. 8. In the following year a balloon caught fire. 9. The passengers in it were dashed to the ground. 10. A fall of 3000 feet. 11. Elevation attained by Gay Lussac, four miles. 12. Two Neapolitan scientific men attempt a higher elevation. 13. Highly rarefied air. 14. Balloon bursts in consequence. 15. Fall of nearly five miles. 16. Remains of balloon break their fall. 17. They save their lives. 18. Glaisher made discoveries with the balloon. 19. Extensively used in the siege of Paris in 1870-71.

Ex. 10.—BANK OF ENGLAND.

1. Projected by John Paterson, a Dumfriesshire man, in 1694. 2. He also founded the Bank of Scotland in Edinburgh a year afterwards. 3. Building stands upon three acres of ground. 4. Looks like a huge tomb where gold is buried, at least for a time. 5. There are nine open courts. 6. No windows to the street. 7. Structure of one floor only. 8. Rooms lit by skylights chiefly. 9. A guard room. 10. Committee rooms. 11. Rotunda; library. 12. Armoury. 13. Immense cellarage below. 14. Eighteen millions of pounds sterling in bullion said to be kept here

15. The gold in ingots. 16. The silver in bars or ingots. 17. A printing office, chiefly for bank notes. 18. A detachment of Foot Guards on duty every night. 19. More than a thousand persons employed in it.

Ex. 11.—BUCCANEER.

1. Name derived from the Carib word *boucan*, sun-dried meat; because the first buccaneers were solely and entirely employed in hunting, capturing, and slaying wild boars and buffaloes for their flesh. 2. This article was used as food in many parts of the West Indies and South America. 3. The cruelty of the Spaniards, who in 1524 held the chief sway in the New World, forced them to abandon this peaceful occupation. 4. Bands of bold European adventurers united to attack the Spanish settlements. 5. Perhaps the most daring actions the world ever saw now done. 6. A handful of men in an open boat think nothing of attacking and boarding a heavily armed Spanish galleon with a numerous crew. 7. Great atrocities committed on both sides. 8. Morgan, the chief English buccaneer; Peter of Dieppe, the chief French; and Van Horn, the chief Dutch. 9. Brethren of the Coast, as they called themselves, suppressed in 1697.

Ex. 12.—CANALS.

1. Used in China at a very early period. 2. In Egypt about 3220 years ago. 3. One, the river of Joseph, constructed under one of the Pharaohs. 4. First in Europe supposed to have been made by Xerxes across the low isthmus of Athos. 5. Two canals dug by the Romans in Lincolnshire. 6. Several in Italy and also in Flanders. 7. Egyptians said to have been the first to use locks on their canals. 8. Ten years after the battle of Culloden canals introduced into Britain. 9. Sankey Brook the first. 10. James Brindley the greatest canal engineer this country has produced. 11. Considerably more than 3000 miles of canals in England and Ireland. 12. Canal said to have been dug in 521 B.C., connected Red Sea and Mediterranean. 13. So remained for thousands of years. 14. Silted up at last. 15. Re-digging begun in 1859—Lesseps, engineer. 16. Ships now pass through daily. 17. Grand canal in China. 18. Eight hundred miles long.

Ex. 13.—CANNON.

1. Word derived from Latin *canna*, a reed, because round, hollow, and

cylindrical. 2. Said to have been first used by the Chinese, about 2500 years ago. 3. One made of brass taken out of a well in France, with the date 1258 upon it. 4. Edward III. used cannon against the Scots in 1327. 5. First cannon, called bombards, made of iron bars bound with iron hoops. 6. One of immense size, cast for the Turks in 1452, threw a ball about 600 lbs. weight. 7. A tailor, says Von Hammer, crept into this piece to take refuge from his creditors. 8. Iron guns or cannons, the terms in this case being synonymous, first cast in England in 1547. 9. Guns usually cast solid, then bored. 10. This mode first employed by Moritz, a Genevese iron-founder. 11. Armstrong breech-loading guns, once in vogue, said now to be failures.

Ex. 14.—CHILTERN HUNDREDS.

1. A hilly, chalky district in Buckinghamshire, was in the middle ages infested by robbers. 2. Their haunts dense forests. 3. Inhabitants petitioned that the nuisance should be put down. 4. An officer called a steward appointed for that purpose, with a good salary. 5. As time went on the robbers disappeared. 6. The salary of the officer also. 7. The office seems to have been conferred upon members of the House of Commons. 8. Forests became gradually cleared off. 9. Steward's occupation gone. 10. Being a Crown office, still kept up at a nominal salary. 11. Any member of parliament may make application for the office. 12. This is the only way by which he can resign his seat, if he wishes to do so.

Ex. 15.—COAL.

1. A vegetable production. 2. Formed of plants squeezed together by an enormous superincumbent weight. 3. Mineral said to have been known in Britain before the arrival of the Romans. 4. First used perhaps in 820. 5. Sometimes crops out of the soil. 6. Coal supposed to underlie every part of Britain. 7. Very extensive coal-fields in the north of England. 8. In the midland counties also. 9. Colliers at one time slaves. 10. They were bought and sold with the mines they wrought in. 11. Were so in Scotland not two centuries ago. 12. This mineral universally diffused. 13. Greatness of Britain owing in a great measure to its abundance. 14. Getting scarcer and scarcer every year. 15. Edward I. prohibited its use as a nuisance. 16. Ruinous quantity of coal now taken out of the mines.

Ex. 16.—COMMON VEGETABLE PRODUCTIONS.

POTATO, TEA, CARROT, COFFEE, TOBACCO.

1. Potato :—(a) Indigenous to Peru and Chili. (b) Brought to Europe by the Spaniards early in the 16th century. (c) Cultivation at first limited to the garden. (d) Planted in the fields in Scotland in 1732. (e) Generally known through Britain and Ireland about ten years afterwards. 2. Tea :—(a) The leaf of a Chinese plant, introduced by the Dutch into Europe in 1591. (b) More than sixty years after, a pound fetched £7. (c) Now the same quality is worth about 3s. per pound. 3. Carrots :—(a) Introduced into England from Flanders. (b) At the beginning of the 16th century. (c) Three chief varieties. 4. Coffee :—(a) Introduced into England from Arabia in 1650. (b) It is the berry of a plant. (c) According to Niebuhr it is indigenous to Abyssinia, and was originally brought from thence. 5. Tobacco—(a) Said to have been brought originally from the New World by Hawkins in 1565. (b) Perhaps so called from the island Tobago, where it is said to be indigenous.

Ex. 17.—EAST INDIA COMPANY.

1. First established in 1599 to trade with the natives of Hindostan. 2. Received a charter the year after. 3. A few roods of ground granted in 1612 by the Great Mogul at Surat on which to found a factory. 4. Gets a charter of unlimited trade from him. 5. First comes into collision with a native power in 1664. 6. In the days of its highest power had a revenue of about £17,000,000 sterling. 7. Rule extended over more than 100,000,000 people. 8. Had three governing Boards: the Court of Proprietors, the Court of Directors, and the Board of Control. 9. Not very long ago no tea could come to England but by the Company's ships. 10. That monopoly now abolished. 11. Had once an army of more than 120,000 men, partly European, partly native. 12. A navy also. 13. Government of India finally transferred to the Crown in 1858.

Ex. 18.—EXCHANGE, LONDON.

1. The first built was in Elizabeth's reign, on Cornhill. 2. Sir Thomas Gresham built it at his own expense for the use of the merchants of London. 3. Destroyed in the Great Fire. 4. Three years after another built. 5. Charles II. fixed the first pillar. 6. Cost about £60,000. 7.

Stood for 169 years. 8. Burnt down also. 9. In 1842 the foundation stone of another laid. 10. Two years occupied in its construction. 11. Opened by Queen Victoria in 1844. 12. West front looks down Cheapside. 13. Built on the site of the original Exchange. 14. Length 308 feet, breadth 119 feet at W., 175 feet at E. end. 15. Open court in centre. 16. Corridor all round. 17. Several statues. 18. Fresco paintings. 19. Cost £180,000. 20. Structure opposite the Bank of England.

Ex. 19.—£5 NOTE.

1. Paper made of linen, expressly manufactured for the purpose. 2. Made at a mill in Hampshire, belonging to the Bank of England. 3. Many novelties in its manufacture. 4. No other paper made at the mill. 5. Paper made, it is dry glazed by rolling. 6. Water-mark is adjusted within the paper-making mould. 7. That is as a safeguard against forgery. 8. Ink very black and indelible. 9. Ink made of the soot of coal-tar naphtha mixed with varnish. 10. It is prepared in closed chambers. 11. Printing mechanism comprises many beautiful novelties. 12. By the electro-metallurgic process ten million notes can be printed with one mould. 13. All notes printed in the Bank of England, at Threadneedle Street, in London. 14. These are the property of the Bank. 15. Current coin made at the Mint on Tower Hill.

Ex. 20.—GOLD.

1. As a general rule found only in semi-tropical countries. 2. Earliest mention of this metal in Genesis. 3. Abraham rich in silver and gold, 1897 years before Christ. 4. Chiefly used as coinage. 5. First gold piece struck at Miletus, about 800 years before Christ. 6. Cymbeline said to have struck the earliest British gold pieces about 2000 years ago. 7. Found in this island, but in very small quantities. 8. Sovereigns first coined by Henry VII. in 1489. 9. One hundred and seventy-four years after, guineas first coined. 10. Seven-shilling gold pieces struck by George III. in 1797. 11. Greatest gold discoveries of modern times have been in California, Australia, and British Columbia. 12. Discovered in the first-mentioned country in 1847. 13. Fifty thousand miners rush thither. 14. In Australia in 1855, previously announced by the late Sir Roderick Murchison. 15. End of 1857, sixty-six millions of pounds sterling picked up. 16. A hundredweight picked up in one day by one person.

Ex. 21.—IRON.

1. Very often found in coal mines. 2. Discovered first, it is said, on mount Ida, about 1406 years before Christ. 3. Romans wrought iron mines in this country more than 2000 years ago. 4. Wood first used in smelting the ore. 5. Its export forbidden by Edward III. 6. Wood for fuel runs short. 7. Erection of ironworks therefore restricted. 8. Coal tried for smelting in 1619. 9. Process forgotten in the course of time. 10. Re-discovered nearly 100 years afterwards. 11. Hot-blast discovered in 1827. 12. This one of the most valuable and economical of all inventions in the iron manufacture. 13. Very abundant in midland counties of England. 14. Iron really the most valuable mineral known. 15. By skilful manufacture its value may be increased 10,000 fold. 16. All our best merchantmen now made of iron plates. 17. Swedish iron very tough. 18. Perhaps the best of all.

Ex. 22.—JACQUERIE.

1. A peasants' war. 2. Broke out in 1358. 3. Jacques a very common name in France. 4. Equal to our Jim. 5. At that time country people very much oppressed. 6. A petition presented for the redress of their grievances. 7. In scorn they were told to appeal to Jacques Bonhomme (James Good Man) an imaginary personage. 8. A leader at last appeared. 9. He called himself Jacques Bonhomme. 10. Arms were seized. 11. Revolt broke out near Beauvais in Picardy. 12. That city about 45 miles north of Paris. 13. It makes famous silk tapestries. 14. Cloth also for the French army. 15. Peasants' part taken by the citizens. 16. Great slaughter made. 17. Twelve thousand peasants cut down in six weeks. 18. The nobles and Charles the Bad oppressed them.

Ex. 23.—LONDON BRIDGE.

1. Erected about 44 years after the oldest existing bridge in England. 2. That erected at Croyland about 860. 3. First of wood. 4. Stood farther down the river than the present one. 5. Suffered much from Danes in 1008. 6. Finally ruined in 1091. 7. Rebuilt by Peter of Colechurch. 8. Finished in 1209. 9. Present bridge two feet longer than his. 10. A chapel in centre of that built by Peter of Colechurch. 11. Houses added, in course of time, along the entire length. 12. Drawbridge

defended the whole. 13. In 1212 a fire takes place on it. 14. Three thousand lives lost. 15. Heads of traitors first placed here in 1305. 16. Passage of arms between an English and Scotch knight on the bridge. 17. Very little damage done to it by the Great Fire of 1666. 18. Houses removed in 1757. 19. Temporary bridge of wood erected. 20. Foundation of present bridge laid in 1825. 21. Aberdeen granite employed in the construction. 22. Cost about three quarters of a million sterling.

Ex. 24.—PAINTING.

1. Probably its origin in Egypt. 2. The brilliancy of their pigments wonderful. 3. Permanency astonishing. 4. This owing partly to the dryness of their climate. 5. Greek art came into being about five centuries before Christ. 6. Polygnotus painted the first portrait more than 2000 years ago. 7. Apelles, the greatest portrait painter. 8. Apollodorus of Athens, excelled by Zeuxis of Heraclea. 9. Cimabue in the 13th century, the restorer of painting. 10. Founder also of the Italian school. 11. Most eminent artists of the Florentine school, Leonardo da Vinci and Michael Angelo. 12. Roman school founded by Raphael about the end of the 15th century. 13. Titian, the greatest master of the Venetian school. 14. Earliest master of the German school flourished in 1380. 15. The brothers Van Eyck, of the Flemish school, said, but erroneously, to be the inventors of painting in oil.

Ex. 25.—RAILWAYS.

1. Railways supposed to have been first used by the Egyptians. 2. Wooden rails employed in the different Newcastle collieries about twelve years before the breaking out of the civil war in 1642. 3. Cased with iron about 86 years after. 4. Completely of iron at Whitehaven in 1738. 5. First line for public use said to be the Surrey iron railway. 6. Motive power, horses. 7. Liverpool and Manchester the first public line worked by steam power. 8. George Stephenson the James Watt of the locomotive. 9. Rocket—his workmanship—name of first engine. 10. Ran 29 miles an hour. 11. Speed now often 70. 12. Uniform gauge of rail throughout Britain, 4 ft. 8½ in. 13. Lines of railway in this island and Ireland, if placed end to end, would probably encircle the globe.

Ex. 26.—ROBIN HOOD.

1. First mentioned by Fordun, the Scottish historian, who flourished in the 14th century. 2. Said to have been an outlaw, in the reign of Richard I. 3. Story also went that he was the Earl of Huntingdon. 4. Styled a yeoman in the old ballads. 5. Kept in pay a hundred stalwart archers. 6. Robbed from the rich. 7. Gave the proceeds of such robbery to the poor; great favourite with the common people. 8. Most distinguished man in his band, Little John. 9. So called from his bigness of stature. 10. Robin treacherously bled to death by a nun: tradition. 11. Another tradition: Robin Hood and Little John fought at Evesham with Simon de Montfort, in 1265. 12. Said to have formed one of the household of Edward II.—was royal valet in fact.

Ex. 27.—ROBINSON CRUSOE (ALEXANDER SELKIRK).

1. A Fife man born in 1676. 2. People in that shire take naturally to a sea-life. 3. Is believed to have been a buccaneer. 4. His captain and he don't agree. "He would rather be left on a desert island," he says, "than sail in the same ship." 5. Landed accordingly. 6. Remained on Juan Fernandez, in the South Pacific, for four years and four months. 7. A few books, some nautical instruments, his axe, his gun and ammunition, were all his possessions. 8. Taken off in 1709. 9. Defoe gets his papers. 10. Founds his celebrated novel upon them, it is said. 11. Several articles that belonged to him, are still shown by his relatives, at Largo, his birthplace.

Ex. 28.—SWITZERLAND.

1. A small mountain republic in the midst of several large and strong monarchies. 2. Not one country, but a confederacy of cantons, half-cantons, and communes. 3. An odd amalgam of all races, languages, and creeds. 4. Latin, Gallic, Teutonic, and Hebrew races. 5. Italian, French, German, and Romansch languages. 6. Lutheran; Calvinistic, Roman Catholic, and Jewish Creeds. 7. Twenty-five republics in one; and, indeed, each commune being an independent republic, some five hundred republics. 8. No kings, no subjects, no noble class, and no pauper class; no standing army, and no State Church; no public debt; nine men out of every ten owners of the soil.

Ex. 29.—SEVEN WONDERS OF ANTIQUITY.

The *Pyramids* first, which in Egypt were laid;
 Next *Babylon's garden*, for Amytis made;
 Then *Mausolus's tomb* of affection and guilt;
 Fourth the *temple of Dian*, in Ephesus built;
 The *Colossus of Rhodes*, cast in brass, to the sun;
 Sixth, *Jupiter's statue*, by Phidias done;
 The *Pharos of Egypt* comes last, we are told,
 Or the *palace of Cyprus* cemented with gold.

1. Pyramids: the largest covered a space equal to Lincoln's Inn Fields, height 100 feet higher than St. Paul's. 2. Hanging gardens and an artificial mound of considerable height, several acres in extent; on the top soil deep enough to allow the largest tree to grow. 3. Our word mausoleum derived therefrom. Parts of it in British Museum. 4. Temple 220 years building. Finally destroyed by Goths in 262. 5. Colossus used as a lighthouse, 105 feet high. Overthrown by an earthquake. 6. Made of ivory and gold, size colossal. 7. Lighthouse, 450 feet high. Could be seen 100 miles off. Cost £165,000.

Ex. 30.—SHIP ALABAMA.

1. Built at Birkenhead, in 1862. 2. Communications passed between Mr. Adams, the American ambassador, and our government about the building of the ship. 3. Her going to sea at last ordered to be stopped. 4. Too late however. 5. She slipped out of Liverpool on a pretended trial trip, 29th July. 6. Hoisted the Confederate flag on 24th August. 7. Commits great depredations on the commerce of the United States. 8. Takes 66 vessels. 9. Five were burnt or sunk. 10. The remainder were released on bond. 11. Several millions worth of valuable property destroyed. 12. Sunk by a United States frigate, off Cherbourg, June 1864. 13. United States government claim £300,000,000 from us for damages. 14. Such a claim cannot be recognised by us. 15. Court to settle this dispute began deliberations at Geneva, June 1872.

Ex. 31.—SICILIAN VESPER.

1. A massacre. 2. Chief place, Palermo in Sicily. 3. Time, the hour

of Vespers. 4. Year 1282. 5. People put to death—the French. 6. Why were the French there? 7. The island granted to Charles of Anjou. 8. By whom? Pope Alexander IV. 9. Natives rose against French, on Easter Monday. 10. French murdered all along the coast as far as Messina, and in the interior of the island. 11. Great atrocities. 12. Old men perished. 13. New-born babes also. 14. Bloody knives at work. 15. Eight thousand lay dead. 16. One town refused to join in the murderous work. 17. One Frenchman spared. 18. A Provence gentleman. 19. He had been humane, kind, benevolent to the Sicilians. 20. Inhabitants of the town he lived in interfered for his protection.

Ex. 32.—STEAMSHIPS.

1. The *Charlotte Dundas* the first practical steamboat. 2. Built by Symington in 1802. 3. Fulton, the American, inspected this boat. 4. Five years afterwards he built a passenger boat. 5. It ran between New York and Albany successfully. 6. Steamships built chiefly at Glasgow. 7. There the air on or near the Clyde resounds with the noise of clinking hammers “closing rivets up.” 8. The first large steamship built here. 9. District still retains its former supremacy in building steamships. 10. Pace of Clyde river boats often 20 miles an hour. 11. The *Sirius*, a Glasgow-built steamship, made the first voyage to New York under steam in 17 days. 12. Greatest and most successful steamship line in the world—the Cunard. 13. This line has lost only one ship, and not one passenger. 14. Sails between Liverpool and New York.

Ex. 33.—SUMPTUARY LAWS.

1. Rome, at the height of its prosperity, very luxurious. 2. Laws passed to check this. 3. One dinner would sometimes cost thousands of pounds sterling. 4. In France in 1346 no one could have a dinner of more than three courses. 5. Many such edicts found in our statute books. 6. All diets regulated. 7. Laws also instituted to prevent extravagance in dress. 8. Especially among women. 9. Mayoress in a country town could wear a dress which no other woman was allowed to wear. 10. Those passed in the reigns of Edward III., Edward IV., and Henry VIII., repealed by James I. 11. One exception. 12. Number of dishes at dinner. 13. This only repealed in 1856. 14. These laws now abolished altogether.

Ex. 34.—TELEGRAPHS.

1. Name literally means distant writing. 2. It is as "quick as thought." 3. Polybius mentions a system of telegraphy used in his day. 4. Improved upon by him. 5. System not unlike that in use in our railway signals. 6. Dr. Watson, in 1747, proves the instantaneous transmission of electricity through great distances. 7. This practically tested by Lesage at Geneva. 8. Cook and Wheatstone patent an electric telegraph in 1837. 9. Morse, of the United States, invents a writing telegraph. 10. Patented the same year. 11. Electric Telegraph Company formed in 1846. 12. Mostly all the railway lines in Britain have wires laid by it. 13. One of the greatest offices in England, or perhaps in the world, is in Lothbury, in London. 14. Branches to the great stations, in London. 15. Great manufacturing centres also. 16. All wires now belong to the State. 17. Submarine excepted.

Ex. 35.—TEMPLE BAR.

1. An old entrance to the city, so called because close to the Temple. 2. The Temple once a military, not a law, institution. 3. Lawyers have had possession of it since Henry VIII.'s time. 4. Old gate burned down in 1666. 5. Built after the Great Fire of London. 6. Designer, Sir Christopher Wren. 7. Heads of traitors used to be exposed on its top. 8. These were stuck on spikes. 9. First, that of Sir T. Armstrong. 10. He was a Rye House Plot conspirator. 11. This was in 1683. 12. Last heads exposed in 1746. 13. These were blown down in a great storm, after being up 26 years. 14. There is a room over the archway. 15. In it are said to be kept banker's books, and deeds of Child's bank. 16. Street here very narrow. 17. Thoroughfare blocked up in consequence many times every day. 18. City merchants have petitioned to have it removed. 19. Without success.

Ex. 36.—THE ASSASSINS.

1. A tribe of murderous fanatics. 2. Their Syrian stronghold, the fastnesses of the Lebanon. 3. Their chief, Hassan, commonly called the Old Man of the Mountains. 4. Originally a branch of a great Mohammedan sect. 5. First independent society or order established at the hill-fort of Alamoot in Persia. 6. Name said to be derived from the word hashish, a kind of opiate made from hemp. 7. Stupefaction

produced in their victims by giving them this. 8. Then a knock on the head or a dagger thrust, and the poor wretch was soon dispatched. 9. The devotees, or fedavees, often sent on a mission for thousands of miles. 10. If their sheikh commanded they would jump from the highest precipice. 11. In the time of the Crusades, many princes and distinguished men fell under their daggers. 12. The eastern sect at last utterly crushed out at Alamoot in 1296. 13. The western all out to pieces fourteen years after.

Ex. 37.—THROGMORTON STREET.

1. Street in London. 2. In the city. 3. It is not far from the Bank of England. 4. In length about a furlong, or a little more. 5. Narrow street. 6. Winding. 7. Somewhat gloomy. 8. Great banking-house once here. 9. Sir Nicholas Thorgmorton was the banker. 10. He had charge of Queen Elizabeth's money. 11. He was the head of the ancient Warwickshire family. 12. Street named after him. 13. Most of the houses in it are stock-brokers' offices. 14. On an average upwards of fifteen millions of pounds sterling change hands here every week, it is said. 15. In the evening the street is almost deserted. 16. Houses then almost tenantless. 17. A busy throng during the day.

Ex. 38.—TUNNELS.

1. Tunnels not unknown to the Greeks and Romans. 2. Earliest known constructed perhaps 3000 years ago to draw off the waters of Lake Copaïs in Greece. 3. One three miles long, 30 feet high, and 28 feet wide, in Italy, is 1820 years old. 4. It is still in use. 5. Longest of all, just completed through the Alps. 6. Length about seven miles and a half. 7. Called, but improperly, the Mont Cenis tunnel. 8. Several long canal tunnels in England. 9. Longest the Harecastle, about two miles long. 10. Longest railway tunnel perhaps that on the summit level of the Manchester and Sheffield Railway, three miles long. 11. This was constructed in 1857. 12. One talked of between England and France 22 miles long, to cost eleven millions of pounds sterling.

Ex. 39.—UNITED STATES.

1. A federal republic. 2. Thirty-six states in all. 3. These originally,—13 in number,—colonies belonging to us. 4. Separated, after a war of

several years, in 1776. 5. Country governed by a Federal Congress. 6. Two senators sent by each state. 7. Several representatives, according to population. 8. President over all. 9. Every four years he is elected. 10. Brother Jonathan, a name given in pleasantry to an inhabitant of the United States. 11. So called from Jonathan Trumbull, a man in whom Washington had unbounded confidence. "We must consult Brother Jonathan" said the latter, when in want of supplies for his army. 12. U. S., initials for United States. 13. In pleasantry, Uncle Sam.

Ex. 40.—VOWELS IN LANGUAGES.

1. Languages of warm countries have larger proportion of vowels ; people open their mouths. 2. The language of Tahiti, with average temperature from 69° to 78° , has from seventy to eighty vowels in every hundred letters. 3. Esquimaux, with temperature from 31° minus to 43° , average zero, almost all consonants, and these guttural. 4. They do not like to open their mouths to sound the labials, linguals, and dentals, much less the vowels. 5. In Pacific Islands many tribes cannot sound two consonants together : for *France* they say *Farani*.

Ex. 41.—TRAVELLING.

17th Century.

LONDONERS farther from Reading than they now are from Edinburgh ; no railways. Viceroy on his way to Ireland, takes five hours to go fourteen miles. From St. Asaph to Conway roads mere tracks ; in wet weather, quagmires. *Flying coach* takes two days to go to Oxford ; in winter could only travel thirty miles a day. London reached on the sixth day from Chester if in winter, on the fourth if in summer ! Inns comfortable ; highwaymen in abundance.

19th Century.

LONDON to Edinburgh in ten hours ; London to Dublin 11 hours ; fastest train, perhaps, in the world, to Exeter in $4\frac{1}{4}$ hours. Inns have not kept pace in excellence with increased rapidity of communication. Fish and perishable articles of food can be brought up to London, Glasgow, Manchester, Liverpool, and other towns, quite fresh. Goods now conveyed by rail about fifteen times more cheaply and fifty times more quickly. Continental and distant markets drained by London.



BIOGRAPHICAL THEMES.

Ex. 1.—ADMIRAL ROBERT BLAKE.

1. Born in 1599, at Bridgewater, in Somersetshire. Four months younger than Oliver Cromwell. 2. A diligent student at Wadham College, Oxford. 3. Went there at sixteen; stays nine years. 4. His father, an adventurous merchant and a man of property, dies. 5. Robert returns home and becomes head of the family. 6. Educates his brothers and sisters. 7. Sits as member for Taunton in the Long Parliament. 8. In 1642, the Civil War breaks out. 9. Assists in the defence of Bristol against the royalists. 10. Desperate defence against the besiegers. 11. Afterwards defends Taunton for a year against the king. 12. Founds the naval supremacy of Britain. 13. With a squadron of ships, goes in pursuit of Prince Rupert. 14. Blake, the first English admiral that entered the Mediterranean since the Crusades. 15. Fights the Dutch in many engagements. 16. At last beats them. 17. In the Mediterranean again in 1653. 18. Punishes the Tunisian pirates. 19. Captures, in 1657, after his most tremendous battle, though an invalid, the second Spanish silver fleet; the first having been taken several months before. 20. A dying man, in his ship, the *St. George*, slowly makes his way home. 21. Expires as his ship is entering Plymouth Sound, 1657.

Ex. 2.—ALARIC THE GOTH.

1. Born of one of the most noble Gothic families. 2. While a youth is in the service of the Emperor Theodosius. 3. In 403, in command of the army of the Goths: declares war against the Emperor Honorius; appears with his troops before Milan. 4. The Emperor Honorius evacuates the city. 5. Alaric is beaten at the battle of Verona by the emperor's troops; ratifies a treaty with Honorius; leaves Italy. 6. Appointed by the emperor to the governorship of Illyria. 7. Influx of German recruits to his standard. 8. Again conceives the design of establishing himself in Italy; is bought off by a bribe of 4000 lbs. weight of gold. 9. Wives and children of the Visigoths serving in the Roman ranks massacred. 10. In revenge, army of the Goths under Alaric advance to the walls of Rome. 11. Terms—all the wealth of Rome, but citizens' lives to be spared. 12. At last retires on condition of receiving a heavy ransom. 13. Honorius breaks his word; Alaric returns, but soon retires. 14. Comes back a third time.

15. At midnight on the 24th August, 410, enters Rome, its master. 16. Pillage for six days; little blood shed. 17. Churches respected; dies a few months afterwards; was besieging a town at the time. 18. Buried in the bed of a brook from which the water had been temporarily diverted.

Ex. 3.—ALFRED THE GREAT.

1. Born in 849 at Wantage, in Berks. 2. Took to learning eagerly; delighted to hear Saxon poems recited; got them by heart. 3. Is rewarded by his mother for repeating the contents of a book of Saxon poems. 4. Frequent foreign invasions of England at this time, in his brother Ethelred's reign, by the Danes. 5. Alfred is his brother's most valuable general. 6. For five years engaged with varying success in repelling these attacks. 7. Succeeds to the crown at the age of 23; fights the invaders a month after his accession. 8. His army dwindles away; embarrassments now very great. 9. Builds the first navy ever established in this island. 10. In 878 sustained several reverses from the Danes; was obliged to take refuge in woods and inaccessible places. 11. Said for a time to have found refuge with one of his own cowherds. 12. His behaviour when he let the housewife's cakes burn. 13. Afterwards fought a great battle with the enemy, and routed them. 14. Invaders capitulate and give hostages. 15. Godrun, the Danish king, baptized. 16. In 893 repels a more formidable invasion. 17. Defeats pirates also. 18. Builds cities and towns; promotes knowledge; founds schools; is the friend of scholars. 19. Performed all this with a feeble constitution, 20. Dies at the age of 52, in the 30th year of his reign.

Ex. 4.—BELISARIUS.

1. Born in 505. 2. Appointed general of the East by the Emperor Justinian. 3. Insurrection broke out at Constantinople; supported by Belisarius. 4. In 533 sets out on his African campaign against the Vandals, accompanied by Procopius, his secretary, the historian of the expedition; gains his first battle. 5. A second engagement takes place with a like result. 6. The Vandal king, Gelimer, at last capitulates, having previously demanded a lyre, a loaf of bread, and a sponge; the first that he might have its music as an accompaniment to an ode he had written on his misfortunes, the second that he might once more taste civilised food, and the third that he might wipe away the tears from his eyes. 7. A

triumph, the first celebrated at Constantinople, is decreed Belisarius. 8. Justinian attempts to seize Italy, now a Gothic kingdom. 9. Belisarius lands at Rhegium; takes Naples; occupies Rome, which is besieged a year by the Goths. 10. They are at last forced to retire. 11. Returns to Constantinople, bringing with him the dethroned King of Italy. 12. Justinian is jealous of Belisarius. 13. Belisarius is sent against the King of Persia, who had invaded Syria; defeats him, but is fined by the emperor. 14. Passes eleven years in private life. 15. Barbarian hordes threaten the capital. 16. Belisarius meets and disperses them. 17. The emperor, through jealousy, is said to have had his eyes put out. 18. Dies a beggar in extreme old age.

Ex. 5.—CHARLES XII. OF SWEDEN.

1. Born in June, 1682. 2. Learns German in his infancy; speaks it fluently. 3. At seven can manage a horse. 4. Does not like Latin; is persuaded at last to learn it; retains enough of the language to speak it all his life. 5. At fifteen his father dies; succeeds him during Queen Anne's reign. 6. His ruin attempted by a conspiracy of three princes, the Kings of Denmark, and Poland, and the Czar of Muscovy. 7. Attacked by Denmark first when only eighteen years of age; finishes the Danish war in six weeks. 8. With 8000 Swedish troops, defeats at Narva 80,000 Russians; penetrates into Poland. 9. Defeats Augustus, the King of Poland, and obliges him to resign his crown. 10. Makes his way into Saxony; afterwards pursues the Czar; attempts to dethrone him in the south of Russia; great sufferings of the army; mouldy scraps of bread to eat; barefooted soldiers; rags; general destitution. 11. Reaches the Ukraine. 12. Over-taken by the Czar at Pultowa; fights a battle. 13. Its disastrous consequences. 14. Flies into Turkey; is forced by the Turks to depart. 15. His misfortunes. 16. Lays siege to Fredericshall in Norway; is killed by a cannon-ball in his thirty-seventh year.

Ex. 6.—CHRISTOPHER COLUMBUS.

1. Christopher Colon (or Columbus), a native of Genoa; born in 1446, in the reign of Henry VI. of England. 2. Father a woollcarder. 3. At the University of Pavia for a short time. 4. Goes to sea when fourteen years of age. 5. In his early years privateering an honourable profession. 6. Settles at Lisbon, about 1470; marries; a few years after sails to the Northern

Ocean. 7. Finds the seas 300 miles north of Iceland free from ice. 8. In 1448, proposes to John II. of Portugal the daring scheme of trying to reach India by the Western Ocean. 9. His plans laid before the king. 10. A caravel sent out on a voyage of discovery in order to forestall him. 11. It is driven back by a succession of heavy gales. 12. In disgust he leaves Portugal; applies to the Court of Spain. 13. The council rejects his scheme. 14. In Andalusia, calls at a convent to beg some refreshment for his little boy; the prior takes up his cause. 15. Presses it on the attention of Ferdinand and Isabella; is at last granted a squadron of three vessels, two of them having the capacity of little more than a Thames wherry. 16. Columbus complains of the great size of his own ship, it being about the dimensions of an average-sized Thames barge. 17. Sails on the 3rd August, 1492; in about six weeks reaches Ferro, the most south-westerly of the Canaries. 18. Crew terror-struck; Columbus soothes them. 19. After seventy days' sail reaches Cat Island, one of the Bahamas. 20. Discovers afterwards Cuba and Hispaniola. 21. Returns in March of the succeeding year. 22. Has a magnificent reception from the king and queen. 23. Embarks seven months after. 24. In this second voyage discovers Jamaica and the Caribbees. 25. Is coldly received on his return in April, 1496. 26. In his third voyage discovers Trinidad and the American continent. 27. Dissensions break out on board; Columbus is superseded and sent in chains to Spain. 28. Is released by royal command. 29. A fourth and last expedition sent out; Cape Honduras is discovered. 30. Encounters great hardships; his men mutiny. 31. The natives refuse to bring him provisions. 32. Knowing that an eclipse was at hand, tells them that Heaven is angry with them. 33. Darkness obscures the sky; natives now bring him whatever he requires. 34. Returns home more than two years after. 35. In broken health drags on a miserable existence for eighteen months; dies quite worn out, 1506.

Ex. 7.—CROMWELL.

1. Born at Huntingdon, on the 25th April, 1599. 2. The house is still pointed out, being near the Great Northern Railway line. 3. Does not distinguish himself at school, nor at Sidney Sussex College, Cambridge, to which he was afterwards sent. 4. Enters Lincoln's Inn as a law student. 5. Here noted for his idleness and extravagance; afterwards reforms and marries the daughter of Sir John Bouchier. 6. Settles at St. Ives; is

chosen member of parliament for his native town. 7. Along with John Hampden determines to emigrate to America; is prevented. 8. Civil war breaks out in 1642; raises a troop of dragoons, afterwards called his Ironsides. 9. Distinguishes himself at the battles of Marston Moor, Stamford, Newbury, and Naseby; execution of Charles I. 10. Campaign in Ireland, in 1649; in Scotland, in 1650. 11. Dissolution of the Long Parliament; "Take away that bauble." 12. Is made Protector by a military council; in his lifetime no foreign power dared insult England. 13. Left two sons and four daughters. 14. Dies, as Napoleon I. did, while a fearful storm is raging. 15. Buried with great pomp and state in Westminster Abbey, in Henry VII.'s chapel, on the 23rd November, 1658. 16. At the Restoration hung at Tyburn upon the triple tree, Ireton on one side, Bradshaw on the other; the common hangman does this work.

Ex. 8.—DUKE OF WELLINGTON.

1. Born in 1769, probably in Dublin, of an English family. 2. Educated at Eton, and afterwards at the military college of Angers, in France. 3. In March, 1787, obtains an ensigncy in the seventy-third regiment. 4. Seven years after is lieutenant-colonel in the thirty-third regiment. 5. Despatched to Holland in 1794; to India in 1796. 6. Attacks and defeats Doondiah-Waugh, the "king of two worlds," a marauding adventurer who, with 5000 horsemen, had been molesting the province of Mysore. 7. Appointed major-general; with an army not one to seven of the enemy, defeats the Mahrattas in 1803. 8. Returns to England after an absence of nine years; marries, and becomes member for Rye in 1806. 9. Is sent to Spain on an expedition, but in an inferior capacity. 10. Returns home; is sent out again with chief command. 11. Gains the victory of Talavera, 1809; of Busaco in September of the same year. 12. Salamanca in 1812; and the most decisive battle of all, Vittoria, in 1813. 13. The battles of the Pyrenees in the same year. 14. Napoleon in 1815 makes his escape from Elba; Wellington with an army of 33,000 British, with 32,000 Dutch and Belgians, receives Napoleon at Waterloo; our troops on the defensive all day; desperate struggle; Napoleon defeated. 15. The great warrior dies suddenly at Walmer Castle, in 1852.

Ex. 9.—EDWARD III.

1. Born at Windsor, in 1312. 2. Marries Philippa of Hainault. 3. At

age of eighteen throws off Mortimer's government. 4. Has his mother confined for the remaining twenty-seven years of her life. 5. In 1356 sets up a claim to the crown of France. 6. Gains the sea-fight off Sluys. 7. Takes his son, the Black Prince, sixteen years of age, with him on the French campaign. 8. Battle of Crécy. 9. Siege of Calais. 10. His son, the Black Prince, wins the battle of Poitiers, in 1356. 11. King David of Scotland taken prisoner by Queen Philippa at the battle of Neville's Cross; released eleven years afterwards on payment of a ransom of £100,000. 12. Fruitless end of the French and Scotch wars; laid waste Scotland five times with fire and sword; stubborn resistance all he reaped by it. 13. In his old age gives up the government to his second son, the unhappy Duke of Lancaster. 14. Deserted by almost every one, breathes his last in the presence of a solitary priest in 1377. 15. In popular opinion his reign is said to be the most glorious period in English annals.

Ex. 10.—GARIBALDI.

1. Joseph Garibaldi born at Nice in 1807. 2. When but a boy went to Genoa in an open boat with a few companions—a voyage of more than a hundred miles. 3. His father, a master mariner, takes him on one of his voyages. 4. Falls ill at Constantinople; forms a friendship here with one of the members of "Young Italy," and becomes one of the league. 5. Is hunted by the Austrian police in consequence for eleven days and nights. 6. On reaching home his own mother did not know him. 7. Charles Albert, King of Piedmont, passes sentence of death upon him. 8. Saves a lad from drowning in the harbour of Marseilles. 9. During the ravages of the cholera becomes a nurse in one of the hospitals day and night for a month. 10. Sails to South America to help the Monte Videans; returns home to fight the Austrians; defends Rome against the French. 11. His wife hunted to death by the Austrians. 12. Goes to the United States; works in a tallow-chandlery. 13. Comes to England to plan expedition to release the Neapolitan prisoners. 14. Enters Naples in a first-class railway carriage, and takes it single-handed. 15. Assists the French against the Germans in the last war. 16. Now lives on the island of Caprera, in the Straits of Bonifacio.

Ex. 11.—GENERAL PAOLI.

1. Famous Corsican patriot; born in 1726. 2. People rose against the

tyranny of the Genoese under the leadership of his father. 3. These were at last successful, owing to the assistance given by the French. 4. Paoli takes refuge in Naples. 5. Is instructed there in military tactics, classics, and the science of legislation. 6. Returns in 1755, and is elected generalissimo by the people.* 7. Institutes schools and establishes law and order; is considered by the people as the saviour of the country. 8. The Genoese despair of reconquering the island; in 1768 they dispose of their claims to the French. 9. An army sent to take possession; the islanders dispute every inch of ground. 10. Are at last compelled to submit. 11. Paoli takes refuge in England; receives a pension of £1200 a year from the British Government. 12. Remains 20 years in London; becomes the friend of Dr. Johnson and other learned men. 13. After the French Revolution, returns to Corsica in 1789; is appointed general and military commandant of the island by Louis XVI. 14. French troops driven out of the island; it is united to Britain. 15. To the great dissatisfaction of the Corsicans, the government of the island is conferred upon Sir Gilbert Elliot. 16. Paoli obliged to return to England in 1795; dies here in the eighty-first year of his age. 17. Monument erected to him in Westminster Abbey.

Ex. 12.—GEORGE BORROW.

1. Son of a Cornishman, an officer in the militia; born about sixty-eight years ago, at the village of East Dereham, in Norfolk, where Cowper, the poet, was buried. 2. His father shifted about from place to place with his regiment. 3. First language he picked up was Irish. 4. Made the acquaintance of gipsies, and learned their language. 5. Settles at last in Norwich; studies the manners and language of the gipsies there. 6. Is articled to an attorney. 7. Before he was eighteen, is said to have understood twelve languages—English, Welsh, Erse, Latin, Greek, Hebrew, German, Danish, French, Italian, Spanish, and Portuguese. 8. On his father's death, leaves Norwich for London. 9. Wanders through England as tinker, gipay, postillion, ostler, etc. 10. Travels through most of the countries of the continent on foot. 11. Proceeds to St. Petersburg to superintend a translation of the Bible into one of the Tartar dialects. 12. Accepts a mission to the Peninsula, to introduce the Bible there. 13. Spends five years in his wanderings. 14. Writes afterwards a graphic account of his travels, called "The Bible in Spain." 15. His other works are "Lavengro;" "Zincali," "Rommany Rye," etc. 16. Lives now at Great Yarmouth in studious retirement.

Ex. 13.—GEORGE STEPHENSON.

1. Born in 1781. 2. When a boy, a cowherd, a ploughboy, a driver of gin-horses. 3. Father a fireman at a colliery; at fourteen assists him. 4. At this time can neither read nor write. 5. At eighteen begins to see his deficiency; studies after working hours. 6. In his thirty-first year appointed mechanical engineer at Killingworth colliery. 7. Makes, in 1814, the first locomotive that ran upon smooth rails. 8. Year after invents the safety lamp. 9. Nine years after founds a locomotive factory at Newcastle. 10. The famous locomotive, "Rocket," built in 1829. 11. Lays down the first public railway on which locomotives were used—the Stockton and Darlington, opened in 1825. 12. Appointed chief engineer of the Manchester and Liverpool Railway. 13. Constructs the line across a shaking bog, six miles wide. 14. Engineers looked upon this as impracticable; this part now one of the firmest parts of that line. 15. Was chief engineer of 450 miles of railway. 16. Died, 1848, at Chesterfield.

Ex. 14.—GODFREY DE BOUILLON.

1. Born about thirty-two years after the birth of William the Conqueror. 2. When quite a boy distinguishes himself by his bravery. 3. In his 26th year, takes Rome. 4. Is attacked by a violent fever; vows, if he recovers, to go on a crusade to Jerusalem, to aid in wresting the holy city from the Saracens. 5. Is restored to health, and puts himself at the head of an army of 100,000 men. 6. Rushes on through Germany, Bohemia, and Hungary. 7. Arrives at Jerusalem the year before Rufus is killed. 8. The siege lasts five weeks. 9. A breach is made in the walls. 10. The storming party headed by Godfrey, rush in. 11. General sack of the city; violence and slaughter everywhere. 12. Is offered the dignity of King of Jerusalem; refuses. 13. "Would not," he said, "wear a crown of gold, where his Lord had worn a crown of thorns." 14. Assumes the title of Baron and Defender of the Holy Sepulchre. 15. A few weeks after the taking of the Holy City, fights the great battle of Ascalon. 16. Administration lasted a year. 17. Sword still to be seen in Jerusalem. 18. Tasso has celebrated his praises.

Ex. 15.—GRACE DARLING.

1. Lived on a rocky islet on one of the group called the Farne Islands, off

the coast of Northumberland. 2. Her father, a lighthouse-keeper. 3. Terrible storms prevail in winter; awful breakers in heavy gales; seas often driven over the lantern of the lighthouse. 4. The *Forfarshire* steamship sets out for Dundee from Hull with passengers and goods. 5. The vessel, caught in a tempest, is driven on one of the islets called the Longstone. 6. Many passengers perish; the remainder scramble up on the rocks. 7. Their cries are heard at the lighthouse; Grace Darling importunes her father to launch a boat for the assistance of the shipwreck. 8. Dreadful sea on; "No boat could live in such a sea," he answers. 9. She carries her point; the boat is launched, and she takes an oar; they are several times driven back; succeed at last. 10. Take off remainder of the passengers and crew; nine survivors. 11. Honours and presents showered upon her; costly gifts come even from Russia. 12. A cold afterwards settles on her lungs; it carries her off; dies of consumption in 1842.

Ex. 16.—GRAHAM OF CLAVERHOUSE.

1. A soldier of fortune, born in Scotland, 1643. 2. Serves in the French and Dutch armies. 3. Saves the life of the Prince of Orange at the battle of Seneffe. 4. Asks for the command of a Scotch regiment in the Dutch service; is refused. 5. Returns to Scotland; takes the command of some troops raised to put down the Covenanters. 6. Is defeated at the skirmish of Drumclog. 7. Is set to scour the country with several troops of horse to suppress rebellious assemblies and conventicles. 8. Does this duty with great cruelty. 9. His name execrated in consequence by the Scottish people. 10. Is made a viscount for his services. 11. Collects an army in favour of King James; suffers great privations; shows great kindness to his soldiers. 12. The severity of his discipline, however, dreadful. 13. Shoots a soldier for running away in battle. 14. At the pass of Killiecrankie defeats the army of General Mackay with a force not a third of his own. 15. Is mortally wounded in the fight.

Ex. 17.—GUSTAVUS ADOLPHUS.

1. Born at Stockholm, 1594; as a boy, very well educated. 2. Could speak fluently German, Latin, Italian, and French. 3. Went on a campaign with his father while yet a boy, and held his first command at the taking of Constantinople. 4. In the reign of Queen Elizabeth received the crown

at seventeen, when his father died. 5. Inherited three wars from his father—against Russia, Poland, and Catholic Germany. 6. Peace concluded with the first two. 7. To fight the third enemy, landed in Pomerania (1626) at the head of 15,000 Swedes and six Scotch regiments. 8. Divides his troops into four divisions. 9. Emperor of Germany tries to bring about a settlement, but in vain. 10. In eight months had taken eighty fortified places. 11. Marshal Tilly, at the head of the imperial army, sent against him. 12. The Swedes pressed forward to Wittenberg. 13. There a treaty concluded through Count Arnheim, the ambassador of the Elector of Saxony. 14. All the Saxon troops are placed at his disposal. 15. The combined armies meet Tilly at Leipsic; Tilly defeated; in a second battle Tilly killed. 16. Wallenstein sent against him; they meet at Lützen; terrific battle. 17. Gustavus is killed, 1632; Imperialists, after a dreadful carnage, driven from the field.

Ex. 18.—HAMPDEN.

1. Born in London, 1594, five years before Cromwell, his cousin. 2. Is sent to Thame Grammar-school and afterwards to Magdalen College, Oxford. 3. Is admitted to the Inner Temple in 1613. 4. Marries five years afterwards. 5. Death of his wife. 6. Is prevented from emigrating to America with Cromwell by an order of council. 7. His resistance to the assessment for ship-money. 8. His impeachment ordered by King Charles. 9. An attempt to seize him made by the king in person while in his place in Parliament. 10. Retires just before the king's arrival, and takes refuge in Coleman Street, City. 11. Returns in triumph to the House about a week after. 12. Civil war breaks out; raises a regiment in Bucks in favour of the Parliament. 13. A skirmish at Chalgrove; encounters the troops of Prince Rupert; mortally wounded in the first charge. 14. He dies in great agony; his faculties clear to the last. 15. A modest, pure, affable man; of few words, sagacious, calm, and courteous—Christian and hero.

Ex. 19.—HAROUN AL BASCHID.

1. The famous caliph of Bagdad; born at Rei in Persia more than a hundred years before the birth of Alfred the Great. 2. His mother a slave; his father a caliph. 3. The last of the caliphs who went as a pilgrim to Mecca. 4. While yet a youth is sent in command of an army which strikes terror into the heart of the inhabitants of Constantinople. 5. His brother

Hadi put to death by his mother's order; succeeds him. 6. Extends his dominions westward to Egypt. 7. Prompt and energetic to put down revolt. 8. Proclaims war against the Emperor Nicephorus. 9. With a numerous army sweeps the surface of Asia Minor far beyond Arcyra. 10. Is on friendly terms with Charlemagne; presents him with a tent, an elephant, and the keys of the holy sepulchre. 11. Of an impulsive character; appreciates and patronises literary men. 12. In an expedition to Khorasan to put down a rebellion is seized by a sickness. 13. Dies in 809, leaving behind him three sons; the eldest succeeds to the caliphate. 14. Is shrewd and sensible; a lover of justice; owes perhaps his chief glory to the Arabian writers and poets.

Ex. 20.—HUDSON, THE NORTH AMERICAN EXPLORER.

1. A bold, daring, skilful seaman; unknown before 1607. 2. A company of London merchants employ him to go to make discoveries in North-west Atlantic. 3. They wish to find a passage to India by way of the pole. 4. He sets sail in a small vessel, carrying only eleven men and a boy. 5. On this voyage he coasts round the eastern shores of Greenland, touches at Spitzbergen, and gets home in the autumn. 6. In 1608 tried a route to the north-east. 7. The year after the Dutch sent him out. 8. On this voyage sailed to America; discovered the river Hudson, and sailed up as far as Albany. 9. In his fourth and last voyage, in a small ship of fifty-five tons, no larger than an average-sized Thames barge, discovers the great gulf which bears his name. 10. Spends the winter of 1610 within the Arctic circle on an island; the ship's company are in great straits for want of food. 11. The spring after, on making preparations to continue his voyage, is seized by several of the crew; remonstrances, entreaties of no avail. 12. Thrust with eight others into an open boat; sent adrift; never seen more.

Ex. 21.—JOAN OF ARC.

1. Born at Domrémy, among the wild hills of Lorraine, in 1410, during the reign of Henry II. of England. 2. Her parents humble peasants. 3. Herds sheep upon the hills; is very superstitious. 4. Thinks she hears voices calling to her; this happens when she is thirteen. 5. A prophecy current at this time that a virgin was to rid France of its enemies. 6. The English had then possession of a great part of France. 7. Joan thinks this prophecy refers to her; assumes male attire, and offers her services to

the Dauphin. 8. They are accepted. 9. The city of Orleans was closely invested by the English under the Earl of Suffolk. 10. Inspirits the French troops very much; the English, with a loss of 6000 men, forced to raise the siege. 11. Charles VII. crowned at last at Rheims; entreats to be allowed to return home. 12. Is prevailed upon to stay. 13. Is wounded in an attack upon Paris; recovers; taken prisoner by the Burgundians in an attack on Compiègne. 14. Delivered over to the English; is tried, and convicted of being a sorceress. 15. Bishop of Winchester chiefly instrumental in procuring her condemnation. 16. Sentenced to be burned alive as an heretic. 17. Weeping piteously she is bound to the stake and burnt to death.

Ex. 22.—LORD CLIVE.

1. Born at Market Drayton, in 1725. 2. Noted for his love of fighting, daring, and foolhardiness in his boyhood. 3. For a freak climbs to the top of the lofty steeple of his native town. 4. Organizes a predatory band of his schoolfellows; levies black mail on the shop-keepers, in consideration of him and his band not breaking their windows. 5. Is sent out to India as a writer; when there longs for home. 6. A war breaks out with the French in India. 7. Changes the pen for the sword at twenty-one years of age. 8. Four years after, with a handful of troops takes Arcot. 9. After a siege of fifty days drives back from before the walls of a fort of the same town an army more than nine times stronger than his own. 10. Founder of the British Empire in India. 11. Marries and returns to England. 12. Goes back and wins the battle of Plassey; twenty native soldiers to one Englishman. 13. A sword studded with diamonds presented to him. 14. His kindness to his relatives and friends. 15. Is made a peer. 16. Makes a second and a third visit to England. 17. Arraigned by the House of Commons, though in shattered health. 18. Dies by his own hand, 1774. 19. An able diplomatist.

Ex. 23.—MAHOMET.

1. Born at Mecca in Arabia, a little after the middle of the sixth century; descended from a noble family. 2. His future distinguished career foretold by a Nestorian monk. 3. Enters life as a servant; marries a rich widow. 4. She becomes the first convert to his new faith. 5. Announces himself as the prophet of Allah, the most high God. 6. Writes a book

called the Korán to inculcate his own religious views. 7. This work, written in a cave, is to a large extent composed of Bible legends, and is compiled from various sources. 8. Makes several proselytes, among women especially. 9. Revolt breaks out at Mecca; the prophet takes to flight, and escapes to Medina. 10. Gains over numbers of tribes. 11. Nearly strangled in the Kaaba, or Holy of Holies. 12. Takes Mecca; is merciful to the inhabitants. 13. This city becomes the metropolis of Islamism or Mahometanism. 14. Forces his opinions on recusant tribes at the point of the sword. 15. His favourite doctrine was submission to the will of God, which is expressed in the word *Islam*. 16. Dies when exactly sixty-three years of age.

Ex. 24.—MARY QUEEN OF SCOTS.

1. Born in 1542. 2. A queen when not a year old; daughter of James V. 3. Sent to France for her education. 4. Married to the dauphin, eldest son of the King of France, in her sixteenth year; a widow at eighteen. 5. Returns home in 1561; several ships of war sent out by her cousin, Elizabeth, to intercept her. 6. Succeeds, however, in reaching Scotland. 7. At first wins the hearts of her Scottish people. 8. Queen Elizabeth, nine years her senior, endeavours to prevent her from marrying again. 9. Marries, however, her cousin, Lord Darnley. 10. Leads an unhappy life with him. 11. One night he is strangled, and his house blown up. 12. Marries the Earl of Bothwell. 13. Revolt of her nobles. 14. Taken prisoner; confined at Lochleven Castle. 15. Forced to abdicate in favour of her infant son. 16. Escapes and is joined by a party of nobles. 17. Her army defeated at the battle of Langside. 18. Takes refuge in England. 19. Detained a prisoner there by Elizabeth. 20. Is the centre of many real and alleged plots. 21. Brought to trial. 22. Defends herself with great courage and ability. 23. Found guilty; condemned to death. 24. Elizabeth pretends great reluctance at signing the execution warrant. 25. Tries also to induce Mary's keeper, Sir Amias Paulet, to carry her off secretly. 26. Executed at Fotheringay Castle, 7th February, 1587. 27. According to contemporaries the most beautiful and amiable woman of her day.

Ex. 25.—MICHAEL ANGELO.

1. Born at Florence in 1474. 2. Sent to school by his father; did not like his books made sketches instead on the walls of staircases, or folding

doors, etc. 3. His first work in marble, head of a fawn, completed when only fifteen. 4. Lorenzo de Medici established a school of art in Florence; was invited to join it. 5. In Bologna made a statue of a Sleeping Cupid; this piece of sculpture regarded as a genuine antique. 6. Next great undertaking, gigantic statue of David, hewn from black marble; a cartoon, finished in his 29th year, established him as the first artist in the world. 7. To his drawings Pope Julius II. and the world owe the design of the magnificent cathedral church of St. Peter's in Rome. 8. Commissioned by the people to paint the ceiling of the Sistine Chapel, a two years' work. 9. Everything done by his own hand, even mixing his colours. 10. Became an engineer when the civil wars broke out in Florence. 11. In 1541, after eight years' labour, completed his picture of the Last Judgment. 12. Next began the building of the cathedral of St. Peter. 13. This was done solely for the glory of God, for no remuneration. 14. Was much beset and harassed by cabals. 15. Died in peace and quietness in his 89th year, in 1563.

Ex. 26.—MILTON.

1. Born 1608, in Bread Street, Cheapside, London, December, nine years after Cromwell's birth. 2. His father a scrivener, a kind of attorney—also a skilful musical composer. 3. Sent to St. Paul's school. 4. Was at first under a private tutor, Mr. Young, whom he appears to have esteemed. 5. Has a sweet voice: is nicknamed "the Nightingale." 6. Removed to Christ's College, Cambridge. 7. Distinguishes himself there as an elegant Latin versifier. 8. Leaves the university in 1633 with the degree of M.A. 9. Retires to his father's house at Horton, in Buckinghamshire; reads there for five years. 10. Writes here "Arcades," "L'Allegro," "Il Penseroso." 11. His mother dies in 1636. 12. In 1637 travels; during his journey meets with Grotius and Galileo. 13. After his return becomes a schoolmaster in Aldersgate Street. 14. In 1643 marries. 15. Is appointed Latin Secretary to the Council of State, Cromwell Protector. 16. In 1654 becomes totally blind; caused by hard study in youth. 17. Finishes his "Paradise Lost" in 1665, while the plague was raging in London; "Paradise Regained" in 1671. 18. Dies of the gout at 63 years of age, at his house in Bunhill Fields. 19. Is buried in St. Giles's, Cripplegate.

Ex. 27.—NAPOLEON I.

1. A Corsican, born in the same year as the Duke of Wellington, 1769.

2. In early life a turbulent and very troublesome boy. 3. At school at Brienne; best mathematician there. 4. As a cadet joins the military school at Paris. 5. Is made lieutenant in his sixteenth year; commands the artillery of the army of the south, in 1793. 6. Forces our troops to retire from Toulon—his first success. 7. In his 27th year, made general-in-chief of the army of Italy. 8. His 32,000 men opposed to three times the number of Piedmontese and Austrians. 9. Wins eleven battles in less than a year. 10. French Directory offer him the command of the army of Egypt. 11. Mamelukes defeated at the battle of Pyramids. 12. French fleet destroyed by Nelson; successes of Suwarrow force him to leave Egypt; returns to France. 13. Has himself proclaimed First Consul. 14. Britain declares war against him. 15. In 1807 invades the Peninsula; Wellington sent against him. 16. In 1812 invades Russia at the head of an army of 650,000 men; several bloody battles; frightful carnage. 17. Terrible hardships; little or nothing to eat; disastrous retreat in deep snow. 18. In 1814, is banished to Elba; escapes and raises an army. 19. Attacks our troops at Waterloo; is signally defeated. 20. Transported for life to St. Helena; a prisoner for about seven years; dies there in 1821.

Ex. 28.—NELSON.

1. Born at Burnham Thorpe, in Norfolk. 2. His father was rector of the parish; time, 1758. 3. Was rather a weakly boy. 4. Goes to sea when twelve on board his uncle's ship of war. 5. Then sails to the West Indies in a merchant ship. 6. Contracts a dislike to the navy. 7. Serves afterwards on board the *Carcass* in a polar expedition. 8. Health gives way in an East Indian voyage; sent home invalided. 9. Despairs of ever rising in his profession; at last resolves to work hard and trust in Providence. 10. Gets his lieutenantcy when seventeen years of age; is made a post-captain in the West Indies before he is twenty-one. 11. Returns to England in shattered health to drink the Bath waters. 12. During the war with France and Spain, cruises off the Danish coast in the winter of 1781. 13. Six years afterwards marries. 14. Now commodore; hoists his broad pendant on board the *Minerva*, in 1796. 15. In the battle of St. Vincent, in 1797, takes two Spanish ships, both carrying nearly three times more guns and men than those of his own ship, the *Captain*. 16. Wounded at Teneriffe when rear-admiral. 17. Appointed to the command of the Mediterranean fleet. 18. Gains the battle of Aboukir, the fight lasting all

night. 19. Peace of Amiens; war with France and Spain renewed. 20. Is sent to the coast of Spain. 21. Meets the combined fleets at Trafalgar; gains a complete victory; is shot by a rifleman from one of the French ships; dies in his forty-seventh year.

Ex. 29.—PETER THE GREAT, EMPEROR OF RUSSIA.

1. Born in 1672. 2. Set himself to improve his neglected education. 3. Takes Azof from the Turks by means of some vessels which he himself assisted in building. 4. To learn shipbuilding properly, becomes a common shipright, under the name of Peter Michaeloff, at Saardam in Holland. 5. Lives in a shingle hut; makes his own bed; cooks his own food. 6. Visits paper-mills, saw-mills, etc., in quest of information. 7. Comes to England; works at Deptford in the same way. 8. Despatches to Russia from England about five hundred engineers, to make roads, canals, etc. 9. Resolves to found a new capital; begins the work in 1703, on ground wrested from the Swedes. 10. It is afterwards called St. Petersburg. 11. Declares war against Sweden; his army of 60,000 men beaten by 8000 Swedes. 12. Does not despair, however. 13. Succeeds in gaining the battle of Pultowa in 1709. 14. Six years afterwards revisits Holland, accompanied by the Czarina. 15. Procures the condemnation and death of his eldest son. 16. Through the peace concluded, Russia gets possession of all the Baltic provinces. 17. Is solicited by his senate to assume the title of Peter the Great. 18. Covets a part of Persia; quarrels with that power. 19. Wrests the Caspian territories from Persia. 20. Caught a severe cold in jumping into the water to save some sailors and soldiers; dies 1725.

Ex. 30.—RAJAH BROOKE.

1. Went to India as a cadet at the age of sixteen. 2. Wounded in the lungs in the Burmese war; forced to return to England. 3. Sees Borneo on his voyage home. 4. Resolves to try to extirpate piracy and slavery in the Eastern Archipelago. 5. No aid from Government. 6. Father dies; equips a yacht at his own expense. 7. Anchors in the Sarawak River. 8. Permission given to go into the interior. 9. Helps Muda Hassim, the Sultan of Borneo's uncle, to put down a rebellion. 10. Consents to govern the province under him; law and property respected. 11. Natives come and settle near. 12. Is called "Our great Rajah." 13. In 1844, returns to England. 14. Fêted and made much of. 15. A Knighthood of the Bath

given him. 16. Created governor of Labuan. 17. Afterwards persecuted by his enemies. 18. Is accused of cold-blooded murders. 19. Charges repeated with undiminished acrimony. 20. Returns home in 1852. 21. Public dinner given to him in London by a large and influential body of men. 22. His territory afterwards received as a British possession. 23. Dies 1869; born 1803.

Ex. 31.—RICHARD CŒUR DE LION.

1. Born at Oxford in 1157. 2. Third son of Henry II. 3. His undutiful conduct towards his father. 4. Is crowned king at Westminster Abbey in 1189. 5. Great numbers of Jews put to death in a riot that ensued on that occasion. 6. Joins the third crusade in December of same year; reaches the camp of the crusaders in about nineteen months. 7. In the battles that occur, lays about him well; more like a man-at-arms than a prince; one particularly desperate fight with Saladin. 8. Leaves the Holy Land in 1192; makes his way up the Adriatic. 9. Disembarks, and attempts to get home by land. 10. Is seized by the Duke of Austria; thrown into a dungeon; loaded with irons. 11. Afterwards ransomed; comes home; is again crowned at Winchester. 12. Declares war against France; twice renewed. 13. Lays siege to a castle; is wounded by an archer; dies of the wound. 14. A knight errant rather than a great monarch; fond of poetry.

Ex. 32.—ROSA BONHEUR.

1. Born at Bordeaux in 1822. 2. Father, a struggling artist. 3. Seven years after, family removes to Paris. 4. Her father unsuccessful in his profession; begins to give drawing lessons. 5. Her mother dies. 6. The family put under the care of a kind old woman in the Champs Elysées. 7. She is sent to school; dislikes her books. 8. When about fourteen, is placed with a seamstress. 9. Her health fails. 10. Her father, alarmed, sends her to a boarding-school; distinguishes herself there by her wild pranks. 11. Cares for nothing but the drawing lessons which her father, the drawing-master to the school, gives her. 12. Produces some spirited caricatures of the pupils and governesses. 13. Withdrawn by her father, owing to alleged idleness and incapacity. 14. Spends now much time in her father's studio. 15. Paints and models in clay diligently. 16. Afterwards frequents the galleries of the Louvre. 17. At seventeen, gets a ready sale for the copies she pro-

duces of the Italian, German, and Dutch masters. 18. Is successful in her sketching of a goat; devotes herself henceforward to animal pictures. 19. Travels the country round in search of models; might often be seen sitting on a bunch of hay, sketching some animal in the great slaughtering establishments of Paris. 20. Sketches at the country fairs, and horse and cattle markets. 21. Her first public picture appears in 1841—a goat, sheep, and rabbits. 22. Eight years after, receives the gold medal for her "Cantal Oxen." 23. Appointed in 1849, director in the School of Design. 24. Visits Scotland in 1856. 25. Paints two of her best pictures there. 26. Rambles with a friend every summer in the Pyrenees. 27. Rises at six in the morning, paints till dusk. 28. Lives in Paris during the winter; sometimes at a farmhouse she has purchased in the neighbourhood.

Ex. 33.—SIMON DE MONTFORT.

1. Frenchman by birth; came to this country in 1236. 2. Marries Henry III.'s sister; is made Earl of Leicester. 3. Heads a party of nobles against the king; breaks out into open rebellion. 4. King proposes an accommodation; Louis IX. of France the arbitrator. 5. Decision given; the Crown property to be restored and an universal amnesty granted; barons refuse to accede. 6. An appeal to arms resorted to. 7. Royalists have some small success at first; afterward are defeated at the battle of Lewes. 8. The king and his brother prisoners; Princes Edward and Henry, the king's sons, give themselves up as hostages. 9. The government of the kingdom in Leicester's hands. 10. Prince Edward, the king's son, escapes, and raises a powerful army. 11. De Montfort's son marches to his father's assistance; surprised and defeated at Kenilworth. 12. Simon attacked at Evesham; long, bloody, and well contested fight; terrible carnage; dead lying about in heaps. 13. Killed in the engagement, with his eldest son, and many barons. 14. Very popular with the people; miracles supposed to have been wrought on his tomb. 15. Called by common people "Sir Simon the Righteous."

Ex. 34.—SIR JOHN FRANKLIN.

1. Place of birth, Spilsby in Yorkshire, year 1786. 2. Educated at Louth Grammar-school. 3. His father wished him to enter the Church. 4. When at school, walked one day twelve miles to look at the sea; gazed upon it with a kind of rapture. 5. Told his father he wanted to be a sailor;

his father at last consented. 6. Entered the navy as a midshipman at the age of fourteen; present at the battle of Copenhagen. 7. Returned to England. 8. Went on a voyage of discovery to Australia in a ship commanded by his cousin, Captain Flinders. 9. Vessel wrecked on a coral reef. 10. Remained fifty days there; taken off; proceeds to England from Canton. 11. Is attacked on the voyage by a powerful French squadron. 12. It is beaten off. 13. Franklin serves as signal-midshipman during the fight. 14. Is again signal-midshipman at the battle of Trafalgar. 15. Displays great coolness and intrepidity. 16. Is made lieutenant. 17. Wounded slightly at the disastrous attack on New Orleans. 18. In 1818 went out with Captain Buchan to explore the Polar Sea. 19. The year after placed at the head of an overland expedition. 20. In this expedition walks 5560 miles. 21. Encounters appalling difficulties, and undergoes terrible privations. 22. In 1823 marries. 23. Two years after sets out on his second overland polar journey. 24. Descends the Mackenzie River to the ocean. 25. Traces the northern coast of America for several thousands of miles. 26. Knighted on his return, and made a D.C.L. of Oxford. 27. Also elected a corresponding member of the Institute of France. 28. Is appointed to the command of H.M.S. *Rainbow* in the Mediterranean. 29. Crew like their captain so much that they christen the ship the "Celestial Rainbow." 30. Accepts the governorship of Tasmania. 31. Continues in that post for eight years. 32. Returns to England. 33. Is offered the command of an expedition fitted out to discover the north-west passage. 34. Two ships, the *Erebus* and *Terror*, are given him: sails in 1845. 35. All on board, one hundred and thirty-four in number, perished. 36. Record discovered on King William's Land to the effect that Sir John and several officers and men died on the 11th of June, 1847.

Ex. 35.—SIR JOHN MOORE.

1. Born at Glasgow in 1761; at fifteen entered the army. 2. At Calvi, in the island of Corsica, is ordered to storm and carry a fort. 3. Day-break the time fixed on; the bayonet only to be used. 4. Enemy opened upon the storming party with grape shot. 5. Moore presses on at the head of his men; the splinters of a bomb strike him to the ground. 6. Rises, covered with blood and dirt; carries the fort though defended by some of the best troops of France. 7. Made a Knight of the Bath. 8. After the short peace of 1802, is employed in a camp of instruction on the

Kentish coast. 9. In 1808, is sent out to the Peninsula to aid the natives in driving out the French invaders. 10. Finds the Spanish armies all beaten and dispersed. 11. The French concentrate their armies, and move against him. 12. He is forced to retreat. 13. It is winter; the snow lies deep on the ground. 14. Great kindness to his men; even helps to carry their muskets himself; marches on foot as an example. 15. His army turns to bay at Corunna; defeats the French at all points. 16. Is mortally wounded by a cannon-ball; dies; Soult erects a monument to his memory.

Ex. 36.—SIR PHILIP SIDNEY.

1. A Shrewsbury schoolboy; born at Penshurst, in Kent, in 1554. 2. In his fifteenth year enters Christ Church, Oxford. 3. Three years afterwards goes on his travels; first halting place, Paris. 4. Took refuge in the house of our ambassador during the massacre of St. Bartholomew. 5. Visited Belgium, Germany, Hungary, and Italy; returned home in 1575. 6. Wrote several literary pieces. 7. Made ambassador at the court of Vienna; returns the year after. 8. Retires from court after a quarrel with the Earl of Oxford; writes his "Arcadia" at his brother-in-law's house. 9. In 1583 marries; intends to sail secretly with Drake, but is prevented. 10. In his thirty-first year is made Governor of Flushing, and sent there by Queen Elizabeth. 11. A small army accompanies him; a fight takes place, in a misty morning, under the walls of Zutphen. 12. Is wounded by a musket-ball in his thigh, which was not defended by cuisses. 13. Is borne to the rear; water is brought to quench his thirst. 14. A poor wounded soldier eyes it wistfully; takes the flagon from his lips; presents it to the soldier. 15. "Thy necessity greater than mine," said dying Sidney. 16. Conveyed to Arnheim; dies there, 1586.

Ex. 37.—SIR WALTER RALEIGH.

1. A Devonshire man; born 1552; studies at Oriel College, Oxford, in 1568. 2. Accompanies a volunteer corps to France to assist the Huguenots. 3. Sent to Ireland to crush the rebellion of the Earl of Desmond. 4. Gets a grant of land there of 12,000 acres. 5. Found the colony of Virginia in North America. 6. In 1588, fights the Spanish Armada. 7. A short time a prisoner in the Tower, in consequence of his marriage, which displeased the queen. 8. In 1595, sails to discover El Dorado, the imaginary land of gold and silver in South America. 9. Returns home four years

after. 10. As rear-admiral of the fleet, is severely wounded at the taking of Cadiz. 11. Elizabeth dies; his fortunes fall. 12. In 1603, tried at Winchester, and found guilty of high treason. 13. Sent to the Tower. 14. There for thirteen years. 15. His "History of the World" written there. 16. Proposes to open gold mines in Guiana. 17. Is released by James I. 18. Reaches the coast of South America. 19. Too ill to ascend the Orinoco. 20. Eldest son killed in a fight with the Spaniards. 21. No gold nor gold mines found. 22. Returns to England unsuccessful. 23. Is again arrested; brought up before the Court of King's Bench. 24. Condemned and executed, 1618.

Ex. 38.—THE CHEVALIER BAYARD.

1. Descended from a long line of fighting ancestors; born at the Château de Bayard in Dauphiné, in 1475. 2. Made page in the household of the Duke of Savoy; remained there five years. 3. When nineteen accompanied Charles VIII. in an expedition against Naples. 4. On the 6th July greatly distinguished himself at the battle of Formosa. 5. Served in the Italian wars in 1499; was also present at the "Battle of the Spurs" at Guinegaste, in Picardy. 6. Taken prisoner there, 1513. 7. The bloody battle of Marignano, fought in 1515, lasted two days; exhibited extraordinary valour. 8. Francis I. begged and received the honour of knighthood from him on the field; is now regarded as the fearless peerless knight. 9. Sent by Francis I. to Italy in command of a portion of Bonnivet's army to act against the celebrated Duke of Bourbon, commander of the army of the Emperor Charles V. 10. Bonnivet is compelled to abandon his entrenchments and move nearer the Alps. 11. The rear-guard hard pressed; Bonnivet wounded; urgent entreaty sent to Bayard to bring up his men-at-arms and cover the retreat of the French. 12. While doing so is mortally wounded by a shot; falls from his horse. 13. Begs to be placed with his back to a tree and face to foe. 14. Expires on the field. 15. His body embalmed and sent home; it is received with royal honours in every city of the Duke of Savoy's territory through which it is borne.

Ex. 39.—THE CID.

1. Real name, Rodrigo Diaz de Bivar; born at Burgos, in Spain, about the middle of the eleventh century, contemporary of William the Conqueror. 2. Avenges an insult offered to his father; his father's enemy put

to death by him. 8. His wonderful exploits against the Moors; saves the life of Sanchez II., in battle; wins the city of Calahorra for his lord, by vanquishing in single combat the champion of the King of Arragon, who laid claim to it. 4. Earns the title of Cid, owing to the circumstance of five Moorish kings acknowledging him as their lord or seid. 5. Banished from the kingdom. 6. With a mighty band of warriors, of whom he was the chief, allies himself at Saragossa with the Moorish king. 7. Returns to Castile to help King Alfonso against the Moors. 8. Storms Valencia after a long siege. 9. Holds it for five years; rules the city beneficently and justly. 10. Exploits recorded in nearly two hundred ballads. 11. His name long a terror to the Moors. 12. His daughters said to be the ancestors of the late royal family of Spain, and the present of Germany. 13. Dies in the reign of William Rufus; his remains interred at Burgos. 14. The Moors, freed from the terror of his name, overrun Valencia.

Ex. 40.—THE DUKE OF MARLBOROUGH.

1. Born at Ashe in Devonshire, in 1650; his name John Churchill. 2. Appointed page to the Duke of York. 3. Afterwards ensign in the Guards. 4. Called the "handsome Englishman" by Marshal Turenne, who admired his serene intrepidity. 5. As captain distinguished himself at the sieges of Nimeguen and Maestricht. 6. Colonel in his twenty-fourth year. 7. Created a baron in the Scotch peerage, by James II. 8. His deliberate treachery both before and after the landing of the Prince of Orange, in secretly favouring King James, and at the same time openly espousing the cause of Queen Mary's husband. 9. Made an earl by William III. 10. Sent by Queen Anne in 1704 to retrieve the failing fortunes of the allies in the wars of the Spanish succession. 11. Is at the time a martyr to ague, fever, headache, and dimness of sight. 12. In 1704 victorious at Blenheim. 13. Created a duke; victorious in 1706 at Ramilies, but had two narrow escapes of his life. 14. The final campaign in 1711 the most splendid of all. 15. A year after, through the machinations of Mrs. Masham, the favourite of Queen Anne, is deprived of all his offices. 16. Regains them on the accession of George I. 17. Struck with paralysis. 18. Dies at the age of 72. 19. Penurious, avaricious man; would sacrifice everything for money; splendid funeral in Westminster Abbey.

Ex. 41.—THOMAS A BECKET.

1. Born in London in 1117; his mother of Eastern origin, daughter of

a Saracen prince. 2. His father, a London merchant. 3. Educated at Oxford and at several continental universities, through the kindness of his patron, Theobald, Archbishop of Canterbury. 4. Created by him on his return Archdeacon of Canterbury. 5. Was sent to Rome on business connected with the see; conducts it with great skill and ability. 6. Is entrusted with the education of Henry II.'s son, the young prince-apparent. 7. Keeps a retinue and table only inferior to that of the king. 8. On Theobald's death is created Archbishop of Canterbury. 9. A bitter quarrel arises between him and the king. 10. Escapes from England; takes refuge at Pontigny in France. 11. The Pope takes his part. 12. The king effects a reconciliation to his own disadvantage. 13. Re-enters Canterbury amid the acclamations of the people. 14. Four knights at the royal court resolve on his destruction. 15. They go to Canterbury; force their way into the cathedral in the afternoon of a dull December day; despatch him with their daggers. 16. He is canonized after death by Pope Alexander III.

Ex. 42.—TIPPOO SAIB.

1. Born five years after the Scottish rebellion of 1745; son of the famous Hyder Ali. 2. Well educated in Mohammedan science. 3. When sixteen put in command of a body of cavalry. 4. In the Mahratta war commands a division of 24,000 men. 5. In 1782, succeeds his father as Rajah of Mysore. 6. Reduces the English garrison of Badune; prisoners put to death. 7. A treaty of peace agreed upon; assumes the title of Sultan. 8. His treasures valued at eighty millions of pounds sterling. 9. Tries to incite the French to declare war against us; war breaks out in 1790. 10. About two years after, the British, Mahrattas, and Nizam's troops encamp within sight of his capital, Seringapatam. 11. Preparations made to storm it. 12. The Sultan yields, gives up his prisoners, hostages also, and three millions of money. 13. For seven years tries to incite the native chiefs and French to rebel against our power in India. 14. War at last declared; British troops invade his dominions. 15. Seringapatam invested; assault ordered in May, 1799. 16. In the fight wounded by three musket balls; makes a cut at an English soldier while lying on the ground; is shot dead by him.

Ex. 43.—WALLENSTEIN, OR WALDSTEIN.

1. Born in Bohemia, in 1583, four years before the execution of Mary Queen of Scots. 2. Stubborn, passionate boy. 3. Studies at Pavia and

Bologna. 4. In Hungary serves against the Turks in the imperial army. 5. In his thirty-fourth year raises a body of 200 dragoons. 6. Assists the Archduke Ferdinand of Austria against the Venetians. 7. Created count by the Emperor Mathias. 8. Helps the emperor with money; has the lordship of Friedland conferred upon him. 9. The Thirty Years' War begins 1618. 10. Raises at his own expense an army of 28,000 men. 11. In one year loses 20,000 of them. 12. In 1625 created Duke of Friedland; has the right of striking money. 13. In 1627 is at the head of 50,000 fresh troops. 14. Gustavus Adolphus, of Sweden, invades Germany; Imperialists defeated at Leipsic. 15. Swedes overrun Bavaria. 16. Wallenstein loses the battle of Lützen; shoots many of his superior officers who had not behaved well in the engagement. 17. Suspected by the Emperor Ferdinand of plotting against him; secret orders are given for his assassination. 18. Takes refuge in the castle of Eger. 19. A band of thirty Irishmen bursts into his bedroom. 20. Murdered in his fifty-first year.

Ex. 44.—WARREN HASTINGS.

1. Seven years younger than Lord Clive; born at Daylesford in Worcestershire. 2. Left an orphan; dependent on his grandfather; educated with village rustics. 3. Took eagerly to his books. 4. Determines when only seven years of age to win back his old family inheritance. 5. Removed at ten to Westminster School. 6. Acquires distinction there; forms a friendship with Cowper the poet. 7. Name still to be seen in gilt letters on the walls of his dormitory. 8. Is shipped off as a writer to India when seventeen. 9. Enters the army and serves in the ranks. 10. Then becomes a civil agent; is afterwards made a member of council. 11. Returns to England, stays four years; is afterwards made head of the Government of Bengal. 12. His great administrative talents. 13. In 1774 is made Governor-General of all India. 14. Exercises an irresponsible power till 1785. 15. Comes home; is impeached; trial lasts more than seven years; is acquitted. 16. Is pensioned by the East India Company. 17. Buys back his patrimonial estate. 18. Dies there in 1818—three years after the battle of Waterloo.

Ex. 45.—WASHINGTON.

1. Great-great-grandson of the Mayor of Northampton; born in 1732, in Virginia. 2. When a child his father dies. 3. In his earlier years the

parish sexton educates him. 4. Displays when a boy strong military predilections. 5. Is a good horseman and fond of athletic exercises. 6. Intends to become a midshipman; is on the point of starting for his ship; becomes a public surveyor; then an adjutant-general in the militia. 7. Serves against the French 1754-55. 8. Marries in 1759; remains fifteen years on his estate, leading a planter's life and attending the House of Burgesses. 9. Appointed in 1775 commander-in-chief of the American armies to act against us. 10. Defeats the British in several engagements. 11. His troops march against those of Lord Cornwallis in October, 1781; the latter surrenders, which closes the war. 12. In December, 1783, resigns his command; spends the next six years on his estates. 13. In April, 1789, is made first president of the United States; created president a second time in 1793. 14. Retires from active life in 1796. 15. Succeeded in his office by President Adams. 16. Dies through exposure to cold in 1799.

Ex. 46.—WILLIAM THE CONQUEROR.

1. A descendant of Rollo and son of Duke of Normandy. 2. Mother a tanner's daughter. 3. Is promised the crown of England by Edward the Confessor. 4. Harold, the brother-in-law of Edward, asserts his right, but pretends to give William assistance in support of his claim. 5. Edward the Confessor dies; Harold mounts the throne. 6. William gets an army together; sails from Normandy; lands at Pevensey. 7. Wins the battle of Hastings, in which Harold is slain. 8. Is crowned king of England at Westminster on Christmas-day, 1066. 9. Great riot and pillage of the inhabitants in the neighbourhood. 10. Insolence and oppression of Norman barons; risings in Devonshire and Cornwall. 11. Yorkshire and Durham laid waste by his orders. 12. His eldest son Robert rebels. 13. William hastens to oppose him. 14. The King of France and William quarrel; an army led towards Paris. 15. Mantes laid in ashes. 16. Riding over the burning embers his horse rears and mortally injures him, 1087.

Ex. 47.—XENOPHON.

1. A Greek; born about 444 years before Christ. 2. Pupil of Socrates. 3. Goes as volunteer in the expedition undertaken by the younger Cyrus against his brother Artaxerxes; is then in his forty-third year. 4. The Greek contingent to which he belongs is victorious in their wing in the battle of Cunaxa; battle lost, however. 5. Greek generals allured to a conference,

are treacherously put to death. 6. The Greeks now in the midst of a hostile country, more than fifteen hundred miles from home. 7. New generals are elected, one being Xenophon. 8. Time, dead of winter, snow lying deep; men and horses often buried in snow-drifts as they lay on the ground; few or no provisions; continual attacks night and day by the mountaineers. 9. Army makes its way over the craggy cliffs of the Carduchian Mountains, 600 miles north from where the decisive battle of Cunaxa had been fought. 10. Gets at last a glimpse of the Black Sea; shouts of "The sea! the sea!" 11. Distance marched, 3465 miles in 215 days. 12. Absent from Greece fifteen months. 13. After much other labour, Xenophon dies in his ninetieth year.



MISCELLANEOUS THEMES.

Ex. 1.—ADVENTURE WITH A GRIZZLY BEAR.

1. Mounted, I go out in search of game; suddenly feel my horse tremble beneath me. 2. Look to the right, a huge grizzly bear is rising from his lair; put spurs to my horse. 3. Crash comes the grizzly after me through the underwood. 4. My horse, an Indian one, strains every nerve to escape; bushes and briars impede my progress; bear is gaining upon me. 5. I drop my cloak; bear stops, sniffs, and smells at it. 6. Get a hundred yards in advance. 7. Grizzly comes after me again; drop my hat; won't be cheated a second time. 8. My horse stumbles, falls; scramble to my feet; seize my rifle. 9. Up comes the bear in full career. 10. Fire at ten yards; foe lies prostrate on his back. 11. Club my rifle; hit him a terrible blow on the head. 12. Stock and barrel fly different ways. 13. Blow revives the bear. 14. Grim, ghastly, and bleeding he rushes at me; I slip behind a tree. 15. Standing on his hind legs he darts at me. 16. Give him a barrel of my revolver; unsuccessful shot. 17. Terrific spectacle, glaring eyes, grinning tusks, tongue dropping foam and blood. 18. Fired another chamber. 19. Pistol knocked out of my hand by a blow of his forepaw; his huge carcass then falls lifeless to the ground.

Ex. 2.—A MERCHANT OFFICER KIDNAPPED BY CHINAMEN.

1. A boat's crew unarmed sent ashore in command of the third officer of the *Swinger* to procure water; he meets another officer of the *Nymph* on a similar errand. 2. A walk into the country proposed. 3. They set out; behind a bluff about forty Chinese are concealed. 4. They pounce upon the two young men; *Nymph* officer escapes; the other hurried into the interior at a run. 5. Heat terrific; taken to a village; insulted by the people; threats of decapitation. 6. Kept a close prisoner. 7. His captain informed of the affair by the *Nymph* officer; lands some boats' crews strongly armed. 8. Prisoner allowed to write a letter; in it begs the captain to ransom him. 9. "I will be murdered else," he says. 10. Messenger despatched with the missive. 11. Two thousand dollars ransom required; captain sends fifty by his carpenter—a Chinaman. 12. Disgust of the Chinamen at getting so little. 13. "Better to take it than have your houses burned down," says the Chinese carpenter. 14. They submit. 15. A Chinese mandarin hears

of the case; a man-of-war junk sent to the place. 16. The four ringleaders seized; tied up; flogged; ransom money taken from them.

Ex. 3.—ANDERSEN, THE NORWEGIAN SAILOR.

1. When at Campeachy a sailor named Andersen forms an acquaintance with a pearl-fisher. 2. This man could tell stories of burnings and bush-fightings, of his campaigns and his wanderings. 3. A merry fellow. 4. Yellow fever breaks out on board Andersen's ship; compelled therefore to associate with the pearl-fisher. 5. He tells further terrible stories. 6. At last he confesses he had been guilty of sacrilege; had robbed a cathedral of several gold and silver vessels; tells Andersen where the "booty is. 7. "They lie in several fathoms of water, among the rocks of a fishing station," said he. 8. The Norwegian's help is asked to get the booty up; he consents. 9. The appointed time comes; a wild night; streamers flashing across the sky; dark, lumpy waves. 10. Great trouble in managing the boat. 11. They set out; "The spoil is below," says the pearl-diver. 12. He strips; dives; is up again in almost a minute. 13. His body appears lifeless; the boat pulled towards him. 14. "What's the matter," is shouted; no reply. 15. His body seen on the surface of the water; pulled into the boat; trunk found to be headless; a shark had bit his head off. 16. Andersen swoons; sinks on the bottom of the boat.

Ex. 4.—ANECDOTE OF A POLAR BEAR.

1. A polar bear seen from the deck of a whaling-ship. 2. One of the officers snatches up a rifle and sets out to shoot the animal. 3. Makes a circuit round some hummocks of ice. 4. Two of his comrades come after him, to help him; fires. 5. Bear but slightly wounded; is in a great rage; rushes after the man, whose gun is empty. 6. Slippery running on the ice; bear is nearing his prey. 7. One of the officer's friends fires; brute stops, his lower jaw broken. 8. Could not thus use his teeth; a blow with his fore-paw, however, fatal. 9. Bear turns in his agony; sees his third antagonist. 10. This new assailant has a double-barrelled rifle loaded with ball; fires, the bear falls. 11. Gets up again; only on his fore legs. 12. Another report. 13. Smoke clears away; bear lying dead on the ice. 14. Found to be more than seven feet long; weight more than half a ton; fur of a straw-white colour; paws very large and strong; under side covered with short hair. 15. It thus walks more securely on the smooth ice.

Ex. 5.—A PET BLACK BEAR.

1. Caught at Vancouver's Island; brought on board one of our ships of war by a Canadian trapper. 2. Begins to play tricks upon both officers and men; a general favourite. 3. Upsets a meal bag all over his hide; runs against the first lieutenant's legs; general laughter. 4. Lies in wait for the black steward; must have one of the eggs he carries; is refused; upsets the whole bowlful. 5. One morning several of the captain's fowls found without their heads. 6. Crew suspected; a watch set. 7. Nothing seen during the night. 8. Bruin discovered next morning; at a respectable distance from the coops however. 9. Sentry takes no notice; walks up and down. 10. A short cry heard; sentinel wheels round. 11. Nothing seen; several short snaps heard. 12. A chicken puts its head through the bars; bruin's left paw goes up; off goes the chicken's head. 13. It is gobbled up. 14. Sentry runs at him; escapes up the rigging; put in chains afterwards with little food. 15. Snaps at some people; bites at others. 16. Lands in England; sent eventually to Lord Derby's menagerie, at Knowsley, in Lancashire.

Ex. 6.—A SOLDIER WHO GOES THROUGH MUCH.

1. Peninsular war; French officer taken prisoner by Spanish guerillas; his detachment also. 2. The prisoners stuck up in a row; fired at like so many deer. 3. All killed with one exception—the officer; he pretends to fall dead. 4. The guerillas make off. 5. The unwounded man gets up from amidst the corpses. 6. In a short time another party of Spaniards seizes him; strips him; hangs him to a tree. 7. Cut down by a party of French dragoons; animation restored. 8. Again taken prisoner by the guerillas who first took him. 9. They resolve to be sure of him this time: his feet and hands are bound with strong cords; taken to a rapid and deep river in the neighbourhood; is thrown in. 10. Sinks to the bottom at first; rises again. 11. Assumes the appearance of a floating corpse; guerillas watch him from the shore. 12. Stream floats him down into a deep reach round a point; guerillas no longer in sight. 13. Tries to free himself from his bonds; very difficult to do so. 14. The water has swollen the knots. 15. Gets one hand free; then the other; then one leg; swims to shore. 16. Escapes to his comrades; ever after called the *imperishable hero*.

Ex. 7.—A TALE OF TERROR.

1. Two Frenchmen are travelling in Calabria; they get benighted; lose their way; night pitch dark; hilly country. 2. Come to a very black looking house; knock at the door; on entering, a gang of charcoal burners at table. 3. Walls of room hung round with knives, swords, guns, pistols, and cutlasses; suspicious looking place. 4. Peasants hate Frenchmen. 5. The travellers' bedroom a cockloft, reached by a ladder. 6. Provisions of all sorts hanging from the joists. 7. Determine not to go to bed; sit by the fire expecting day. 8. Host and wife heard about daybreak talking in the room below; husband asks his wife if both must be killed; wife says they must. 9. Travellers suppose the remark refers to them; they think of escaping. 10. Window, however, too high from the ground. 11. Gaunt wolf-hounds howling below. 12. Step heard on the wooden staircase; a light appears through the chinks in the door. 13. The host is seen knife in hand; wife behind, the lamp handed to her. 14. The door opens. "Go softly," said the woman. 15. A rasher cut off from a ham: both retire. 16. In the morning two roasted capons produced for breakfast. 17. "One," said the hostess, "must be taken with you, the other you must eat now." (Meaning of "both.")

Ex. 8.—A WOMAN BURIED ALIVE FOR MORE THAN A WEEK IN THE SNOW.

1. In February, 1799, Betty Woodvil, a farmer's wife, sets out for Cambridge from Impington, on her horse Tinker. 2. Has many yards of butter in her basket for sale. 3. Dull leaden sky overhead, threatening snow. 4. Disposes of her farm produce in the market-place. 5. Whilst making her own purchases, snow begins to fall thickly. 6. Is politely assisted by a stranger to mount; sets off home; snow coming down in great swirls driven by the wind. 7. Does not reach home by nightfall; her husband goes to seek for her; he searches all night. 8. Country explored for days; gipsies' camp searched. 9. Stranger suspected; detectives sent upon his track; no result. 10. A week after, a neighbouring farmer dreamt he saw a hare in its form at a particular spot between Impington and Cambridge. 11. The day after walks to Cambridge through the snow; recognises the place on approaching it. 12. A round hole is seen in the snow; a twig with a black silk neckerchief thrust up through it; a muffled voice heard. 13. Recognises it as that of Betty Woodvil. 14. She is helped out; put to bed; a doctor sent for. 15. Loses all her toes; the skin also off one of her feet.

Ex. 9.—BATTLE OF THE NILE.

1. In 1798 Nelson is sent to Egypt with a fleet to attack the French. 2. Found them with 1196 guns in their ships, and 11,230 men, at anchor in Aboukir Bay, near Alexandria. 3. Our force 1012 guns, and 8068 men. 4. Nelson's fleet anchored between the French ships and the shore. 5. Action begun at dusk. 6. Ship *Culloden* run aground; therefore takes no part in engagement. 7. Heavy fire opens on our ships' advance; action lasts several hours; thick darkness. 8. Nelson wounded, skin of forehead stript away; great effusion of blood. 9. Wound believed to be mortal; carried to the cockpit; surgeon pronounces it only a flesh wound; gets it dressed, and sits down to write an official letter. 10. French flagship *L'Orient* takes fire; both fleets lit up with the conflagration; lurid glare all round; booming of heavy guns. 11. Nelson comes on deck with head bandaged; orders boats to be sent to the assistance of the French. 12. Fire reaches magazine; *L'Orient* blows up at ten o'clock; dead silence. 13. After a few minutes firing recommences; ceases at three a.m. 14. Nine French ships taken; 5225 French killed and wounded; British, 895. 15. Nelson created Baron Nelson of the Nile; honours showered upon him from Turkey, Sicily, Naples, Sardinia, etc.

Ex. 10.—CAPTURE OF A LIVE GORILLA.

1. A baby gorilla discovered in a bush; the little creature between two and three feet high. 2. The mother not far off; hunters shoot the mother dead. 3. The young one rushes to her and embraces her body; afterwards takes refuge up a tree. 4. Tree is cut down; animal secured. 5. Bites one man on the hand, another on the leg. 6. A bamboo cage made for the little monster. 7. Is about three years old; could stand erect. 8. The body covered with hair of a greyish black colour. 9. Snappish conduct of the little brute; tears a man's trousers. 10. A morose ill-tempered face; will not eat anything but wild leaves and fruits. 11. On the third day fiercer than before; on the fourth escapes from his cage. 12. Is discovered after a while under a bed. 13. Finally a net is brought; it is thrown over him. 14. Four men can hardly hold him. 15. Starvation tried; after twenty-four hours the little brute takes some berries from the hand. 16. Escapes a second time; gets into a clump of trees; is seized; secured by a chain. 17. Marvellous strength of the little beast. 18. Dies on the tenth day after the chain is put on.

Ex. 11.—CATCHING AN ALLIGATOR WITH BAIT.

1. A hook is got; it consists of three prongs of hard wood. 2. These tied together with cords made of silk grass; the whole fastened to a rope of the same material. 3. Bait, a small deer. 4. It was hung over a branch of a tree; this tree grew over the pool; the alligator lived there. 5. The bait just touched the water. 6. Three hours elapsed; the fisherman went to his hammock; natives came and woke him and his party. 7. All jumped up; made for the pool. 8. Deer and hook had disappeared; six stout men haul at the line. 9. Snout of the reptile appears above the surface of the water; then its breast; then its forelegs; last of all its hind legs and long tail. 10. Now it is on land; arrows are fired into the fleshy part of its body. 11. It hisses and sighs; it opens and closes its mouth like the slamming of a door. 12. The six men wound the rope around the trunk of a tree till its snout touched it. 13. More arrows are discharged into its body; three men with heavy iron-tree clubs batter its skull. 14. Another hits it on the back above the loins; it expands its paws; dies. 15. Measurement, fifteen and a half feet long. 16. Back of a dark green colour, impenetrable to a musket ball. 17. Animal opened; two young ones, each three feet long, taken from it. 18. One grabs at a native's leg; lacerates it much. 19. His son seizes it by the throat; squeezes it to death.

Ex. 12.—DESTRUCTION OF A ROGUE ELEPHANT.

1. These animals are very fond of barley sugar; would eat a tubful at a time. 2. Gang of coolies sent with several tubs from Madras to some regiment on the Malabar coast. 3. Road through a thick forest; sun very hot overhead; halt called; tubs piled up in a heap. 4. After dinner a nap taken; crash suddenly heard; rogue-elephant seen smashing and pounding the tubs to pieces to get at the sugar. 5. General flight of coolies: quiet munching of sugar by elephant. 6. Shortly after fat officer of cavalry is travelling through the woods in a palanquin; hot day; drowsiness comes on. 7. Sudden heave of the palanquin, rogue elephant's work. 8. General flight of bearers; officer falls to the ground with a thud. 9. Scrambles to his feet; runs off; rogue elephant, trumpeting, follows. 10. Officer being fat, gets blown; elephant overtakes him. 11. Dodges behind a teak-tree. 12. This kind of sport lasts for some minutes; rogue gets angry; steps back a few paces. 13. Comes forward with a rush; buries his tusks in the

trunk of the teak-tree. 14. Wiggles and wiggles; cannot extricate himself; sinks exhausted on the ground. 15. Officer runs back to the palanquin; brings his double barrellled rifle. 16. Fires; elephant falls dead.

Ex. 13.—ESCAPE OF THE EARL OF NITHSDALE.

1. Lord Nithsdale, one of the leaders in the rebellion of 1715. 2. Taken prisoner at Preston: committed to the Tower. 3. Condemned to be beheaded. 4. Love, prudence, and heroism of his wife. 5. Time, dead of winter; country covered with snow; all communication stopped; makes her way on horseback for 300 miles through the snow. 6. Reaches London; presents her petition to the king for the release of her husband. 7. Petition refused. 8. Resolves to bring about his escape. 9. A lady assists her. 10. Woman's dress brought into the prison; the Earl's face painted; his cheeks rouged; his eyebrows dyed. 11. Led out by his wife; guards let them pass. 12. Her maid gets them a lodging opposite the guardhouse; remain here several days. 13. A place of refuge then found at the Venetian Ambassador's; his lordship puts on livery; they go down to Dover a few days after. 14. A small vessel is hired; passage remarkably short. 15. The captain remarks that if they had been flying for their lives, it could not have been shorter. 16. Finally escapes; dies abroad.

Ex. 14.—GREAT STORM OF 1703.

1. Introduced by a strong west wind; wind increases till it blows a storm. 2. Death if one ventures abroad; 8000 people perished in ships blown away, in floods on the Severn and the Thames, and on the coast of Holland. 3. Brickbats, broken tiles, and signs seen in the streets on the morning of the 26th of February. 4. Vast numbers of cattle lost; 15,000 sheep drowned in Severn; 17,000 trees blown down in Kent; two millions sterling damage done in London. 5. Fifteen men-of-war lost; loss of 2000 seamen; 300 ships went to pieces; 900 boats smashed to atoms; Eddystone lighthouse hurled into the ocean. 6. Its constructor, Winstanley, with it. 7. A large stable carried by the wind across the road. 8. Fourteen persons rescued from a fallen house in the Strand. 9. A gentleman crossing a court hears a stone of more than a hundredweight fall at his heels, feels another at his elbow. 10. Two boys transported from the garret into the cellar, by an immense stack of chimneys falling on the roof. 11. Public fast.

Ex. 15.—HAIR-BREADTH ADVENTURE IN DEMERARA.

1. A sportsman goes out in the morning to shoot; two powerful tiger-hounds at his heels. 2. His favourite bloodhound wanted to go too; permission not granted. 3. The poor animal yelled and howled and tore at his chain; without avail. 4. The day passed; heavy bag of game got; fine buck shot; hung to a bough of a marked tree till it could be fetched. 5. Night coming slowly on; sportsman on his way-home; a wood had to be passed through. 6. In a thicket two small faint twinkling lights are seen; they look like glow-worms. 7. They are not. 8. They are the eyes of a cougar or American lion. 9. The sportsman advances with gun cocked. 10. With a terrific cry the animal springs from his lair. 11. Cowardly tiger dogs take to their heels, yelling with fear. 12. He fires without effect. 13. Cougar throws him on his back. 14. One paw on the sportsman chest; the man grasps the animal's neck with his hands; faintness and dizziness come over him. 15. Nature is at last exhausted; his powers are almost gone. 16. The brushwood behind him cracks; he turns his head. 17. The bay of a bloodhound breaks upon his ear; his favourite dog darts upon the fierce brute. 18. After a long struggle kills it; sportsman saved. 19. Tiger-hounds had come home screeching and yelling. 20. Bloodhound broke his chain; makes off at best speed. 21. Is just in time to save his master.

Ex. 16.—HUNTER KILLED BY A GORILLA.

1. This animal lives in the darkest, gloomiest forests. 2. Some of these so dark that at noon you cannot see ten yards in advance of you. 3. A poor man goes out gorilla hunting alone. 4. A short time after, the report of a gun heard; then another; then short agonising cries of pain. 5. Two hunters press forward to give assistance. 6. He is found lying in a pool of blood; insensible. 7. A little brandy is administered. 8. Poor man revives a little. 9. "Gorilla came upon me unawares," he whispers. 10. "A huge savage brute; wood very dark, vines and tangled bushes in the way; couldn't see to take aim. 11. Let him come within eight yards; fired; wounded him slightly; he beat his breast; charged." 12. Furious beast had torn the poor hunter's bowels open; then seized the gun. 13. Almost flattened the barrels between his strong jaws. 14. Beast about five feet eight inches high; huge chest; great muscular arms; fiercely-glaring gray eyes; crest of short stubby hair on forehead. 15. Poor hunter carried to the camp;

asks for medicines. 16. "He is past that," say his comrades to themselves. 17. Breathes his last.

Ex. 17.—MAN-OF-WAR ON FIRE.

1. Fire breaks out in a small room close to one of the powder magazines. 2. First lieutenant goes down to examine. 3. Dense volumes of smoke come up the hatchway; first lieutenant brought up insensible; almost suffocated with the stifling smoke. 4. Is carried to his cabin; surgeon attends him. 5. Till this time the terrible news had been kept secret; fifes and drums now beat "to quarters;" fire! fire! now bursts from every voice; a thrill of horror in every breast; "Silence, my men," shouts the captain; "firemen, do your duty." 6. A chain of men formed across the deck with buckets; officers with drawn swords; captain on quarter-deck. 7. Water drawn quickly from the sea; crew stagger through the dense rank smoke. 8. Battle lanterns give little light. 9. Fire at last got under. 10. It had broken out among some condemned hemp cables. 11. Beams of the timber wall lining the magazine charred. 12. Carpenter when in the room a few hours before had snuffed the candle with his fingers.

Ex. 18.—NOBLE REVENGE.

1. An officer strikes a private soldier. 2. The soldier in a tumult of indignation mutters, "I'll make you repent it." 3. It is a time of war; both soldiers are on campaign. 4. The enemy have taken a redoubt; it must be recovered at all hazards; volunteers are called for. 5. A noble band soon procured; the private soldier offers to lead the forlorn hope. 6. Offer accepted. 7. They dash on; rolling musketry; clouds of smoke; hurrahs. 8. All this goes on for half an hour. 9. The redoubt is recovered. 10. Blackened with gunpowder and covered with gore and dust, the wreck of the band comes to meet the main army. 11. The officer does not know who the leader of the forlorn hope is; the soldier advances with the tattered remnants of the victorious flag. 12. They meet: they gaze upon each other; they know each other. 13. With a brotherly feeling the officer flies into the soldier's arms. 14. The soldier steps back, salutes the officer in military fashion. 15. Takes his noble revenge in these words, "I told you, sir, that I would make you repent it."

Ex. 19.—PERILOUS ADVENTURE AT NIAGARA FALLS.

1. A bridge is building across the river Niagara, only about one hundred and fifty yards above the brow of the great precipice. 2. A carpenter was putting a roof over it; lost his footing; fell from the staging into the raging torrent. 3. Current swift as a railway train at express speed; a dexterous swimmer; brave man with great presence of mind. 4. Wife and children on the bank looking on; makes a desperate effort; lands upon an islet covered with cedar trees just above the falls. 5. How to get at him. 6. Robinson, a daring and skilful boatman volunteers; he springs into a light boat; great struggles and tossings to and fro; eddies and channels to be passed. 7. Nears the island; makes a spring; falls backwards into the water. 8. Recovers himself; gets into the boat; thrilling excitement; breathless silence. 9. Takes the carpenter on board; hard pulling; infinite hazard and labour. 10. Takes advantage of eddies; crosses channels safely; lands carpenter on Goat Island. 11. Great acclamations; boat pulled up on shore. 12. The two men placed in it; carried round the village in triumph.

Ex. 20.—SHIPWRECK OF THE MEDUSA.

1. The *Medusa* sets sail; she is bound for Africa from France; is a French man-of-war. 2. Her pilot, a stupid fellow; lets her run upon a bank; sticks fast; can't be got off. 3. Crew and passengers in despair; boats are lowered; crew gets into them. 4. Raft constructed of anything floatable. 5. Some provisions and wine, but no water, put on it. 6. Boats agree to tow the raft; it has 150 souls on board. 7. Tow-rope cast off by all the boats in about an hour and a half; poor wretches have nothing to steer by. 8. Passenger's pocket-compass lost. 9. A miserable night passed; in the morning ten battered corpses found sticking in the interstices of the raft. 10. Second night a general mutiny breaks out; with difficulty quelled at a cost of sixty-five lives. 11. Third night quiet; shoal of flying-fish caught; devoured raw with greatest avidity. 12. Fourth night another bloody battle; in the morning only twenty-eight survivors. 13. Thirteen not expected to live; thrown in consequence to the sharks. 14. Discovered at last by the brig *Arguin*; survivors taken to St. Louis. 15. Six die there; in all perished 141 souls.

Ex. 21.—SKATING FOR LIFE.

[To be told in the first person. Add as many incidents, drawn from your imagination, as you can; and describe feelings more fully.]

1. A bright moonlight; stars in the sky; sharp frost; ice thick and strong. 2. Put on my skates; start up the river. 3. How the skates ring on the clear crackling ice; lightning speed. 4. Come to a small stream overshadowed by trees; a natural archway; enter. 5. Echo of the ringing steel reverberates from the rocky banks. 6. Pull up suddenly; a long wild yell comes upon the ear. 7. Brushwood on shore crackles; the wolves are on my track. 8. Moonlight shows them to be the much dreaded grey wolves. 9. They rush along the bank to intercept my progress to the main stream. 10. At the outlet they make a spring from the bank ten feet high to get at me; miss. 11. My skates skim faster; furious yelps come nearer and nearer. 12. The wolves' very breath felt. 13. They gain upon me; I turn sharply to right; the wolves cannot stop; ice too slippery. 14. They shoot far ahead; I double upon them. 15. Wolves can only run in a straight line on ice. 16. They are up again; tongues lolling out; white tusks gleaming; bloody mouths; shaggy breasts covered with foam, and glaring eyeballs. 17. Again I turn to left; again they shoot far beyond me; again I double; again come up. 18. The foam flies from their jaws over me. 19. My home now near; the hounds in the kennels bay and shake their chains. 20. Wolves make off at last; I am saved.

Ex. 22.—THE SHIP OF THE DEAD.

1. In 1775, a Greenland whaler was fishing in the Arctic Ocean. 2. Time the month of August; becalmed among icebergs packed and jammed close together. 3. These tower hundreds of feet high above the vessel, and are five times as much below the water. 4. Heavy winds at midnight; icebergs cracked and groaned and growled; heavy showers of snow; a terrible night. 5. Much ado to keep the ship clear. 6. In the morning a clear lane made through the ice; a gentle north wind blowing; sun shining brightly. 7. Topmasts of a ship seen among icebergs two miles away. 8. They approach her; her sails are gone; her yards and rigging are dismantled. 9. A boat is got out; they row to her. 10. The ship is hailed; no reply. 11. The hull of the strange vessel dreadfully battered and

weatherbeaten. 12. A porthole of a cabin open; through it a man is seen; writing materials before him. 13. The sailors jump on deck. 14. They go down into the cabin. 15. A corpse is sitting before a table, pen in hand; entry in a log-book of ill fated ship, 11th November, 1762. 16. She had been in the Arctic Ocean, drifting about for twelve years. 17. In the principal cabin the frozen corpse of a woman; of a man also with a steel and flint in his hands; of several sailors in the fore-castle; of a boy at the foot of the cabin stairs. 18. Not a morsel of food nor a bit of fuel to be seen.

Ex. 23.—THE SOLDIER'S WIDOW.

1. Susan, a native of the north of England, married a Scotch soldier; disowned by her parents in consequence. 2. Some years elapse; follows him to the Peninsular War. 3. Her four sons when grown up join the army. 4. Is with Sir John Moore at the fight of Corunna; husband and three sons killed on the field. 5. Rushes among the dead and dying to seek for her fourth son; finds him desperately wounded. 6. Falls upon him to protect him from the French cavalry, who are in full retreat before our troops; her leg and arm broken; is carried from the field; son's body not found. 7. She is conveyed on board one of our transports; lands in England penniless. 8. The husband's comrades assist her. 9. Twelve years pass; a summer afternoon; a poor cripple accosts her; "Mother!" he cries. He is her long lost son. 10. He had crawled from the field, thinking his mother dead; had been a prisoner in France for two years; 11. Was exchanged; sent back to his regiment; served through the whole of the American war. 12. Sent afterwards to a West India station; wounds break out afresh; sent home. 13. Regiment disbanded; left to beg or starve without a pension; gets employment as a labourer. 14. Mother now supported by her son's exertions.

Ex. 24.—THE TODDY COLLECTOR.

1. A toddy collector* lives in a cinnamon grove in Ceylon. 2. He leaves his cottage one evening to visit the cocoa-nut trees to collect sap in his pots. 3. Half an hour after, his wife is visited by a pedlar; his tempting wares

* A toddy collector is a man in the East Indies who collects toddy—the sap which exudes from the cocoa-nut tree. This, when left to ferment in the sun, becomes the strongest spirit known.

are shown; she covets them. 4. The tired pedlar asks permission to take a nap in her cottage porch; permission granted. 5. Lies down; his valuable knapsack beneath his head. 6. An hour passes; the house door creaks; pedlar starts up; the woman's face is seen looking out at him intensely. 7. She asks pardon; retires. 8. The moon is shining bright, 9. An hour after she is seen coming from an opposite direction; she has a long cocoa-knife in her hand. 10. Man starts to his feet; woman, confused, says she has been to cut down some toddy pots hard by. 11. She enters the cottage; shuts the door. 12. Pedlar mounts an overhanging tree; watches; home comes the toddy collector with his pots. 13. These were in a bag similar to the pedlar's knapsack. 14. He is tired; the night still and warm; lies down in the porch; puts a cloth over his face; goes to sleep. 15. In a short time his wife comes out, knife in hand; she mistakes her husband for the pedlar; drives the knife right through his body. 16. Its point breaks off and remains in the bench; she exultingly drags out the bundle from beneath the dead man's head. 17. Cloth falls from the corpse; the face of her husband is revealed. 18. Shrieks, frantic cries; rushes from the place. 19. The witness, horror-struck, remains in the tree. 20. In the morning, the officers of justice, accompanied by the woman, approach the hut. 21. They examine the corpse, take notes. 22. Pedlar in the tree makes a stir in the branches; is seen; a gun pointed at him; comes down; is accused by the woman of being the murderer. 23. Is arrested; tried. 24. Woman swears she saw the pedlar stab her husband. 25. Pedlar is condemned. Judge, however, has doubts; therefore respited for fifteen days. 26. Judge has the bench on which the murder was committed brought to him; examines it carefully. 27. Point of a cocoa-knife blade found sticking in it. 28. Has the place minutely searched; pointless cocoa-knife found in a tank hard by. 29. Two parts exactly correspond. 30. Woman brought before the judge; knife shown to her; falls on her knees; confesses; is executed.



PART V.

CRITICAL LESSONS AND EXERCISES.



CRITICAL LESSONS AND EXERCISES.

THERE are many "faults" of style which the young writer must guard carefully against, and he will the more easily do so if he understands fully and clearly the reason why the error is a fault. Errors against grammar it is to be supposed no one who has learned a very little of English grammar, or who has been in the habit of reading books or of living in educated society, will ever make. But there are many errors in even good writers which arise either from want of thought or from want of knowledge. Those which arise from want of thought are faults of tautology, of inconsistency in the same sentence, or of defective reasoning. Those which arise from want of knowledge, display ignorance either (a) of the use of words, or (b) of the English idiom.

The writer who most frequently commits the offence of tautology is Sir Archibald Alison, and many of his tautologies are of the baldest kind. Such phrases as "a grant was granted," "its external appearance appeared tranquil," "the states were divided by divisions of religion," are extremely common.

In the following exercises, the pupil will correct the tautology, or alter the sameness, and, wherever it is necessary, recast the sentence altogether.

SAMENESS OR TAUTOLOGY.

Ex. 1.

1. The circumstance which ultimately brought about the contest, was the

success with which Cardinal Richelieu succeeded in destroying the rural influence of the French nobility. 2. It would seem as if in the very disposition of the seats, it had been intended to point to the intended union of the orders. 3. Crowds of all classes daily came to Versailles to encourage the members in their courageous resistance to the measures of the court. 4. Lafayette, who was employed on the frontier at the head of the army, employed his immense influence for the same object. 5. Cradled in snowy mountains, and habituated to severe habits, the Swiss peasantry exhibited the same features. 6. The troops which the chiefs commanded were divided into three divisions. 7. Another striking proof of the consequences of disorders consequent on popular ambition was. 8. Contrary to all expectation, and in opposition to what might have been expected from the previous energy of their measures, he. 9. We may see in its history what would have been the fate of all the northern nations, if their fierce and unbending temper had not been tempered by the blood of a more advanced civilization. 10. The cities of Italy have been celebrated since the very infancy of civilization, from the marvellous celebrity in arts and arms which their inhabitants have attained. 11. Sir Sidney soon experienced the effects of that feeling, from the treatment which he experienced from his enemies on a reverse of fortune. 12. In the expectation of what he might expect from the probity of the English Cabinet, Sir Sidney was not mistaken.—*Alison's History of Europe.*

Ex. 2.

1. By the Portuguese law every person is legally obliged to join the battalions arrayed in defence of their country. 2. The brave Switzers to the north of the St. Gothard evinced the distinguishing features which in every age have distinguished the nations of German or Teutonic descent. 3. It is impossible to doubt that Lords Grey and Grenville were right in the conditions which they so firmly insisted on as a condition of their taking office. 4. The contest in Catalonia during the whole peninsular contest was of a very peculiar kind. 5. To assist him in the discharge of his numerous and onerous duties, he was assisted by a great council, styled the Real Audiencia. 6. Wellington was anxious to be relieved from all anxiety in that quarter. 7. On one occasion, in the autumn of 1813, he had occasion to pass a place where seventy caissons had been blown up. 8. The peculiar political situation of their commander-in-chief rendered it very doubtful whether they would render any very efficient service. 9. It is not the points of resemblance between Canada and the United States of America, it is the points of their difference which require to be pointed out. 10. Failures to any great extent in the American provinces, never fail to produce stagnation and dis-

tress. 11. Obligations were regarded by the latter as obligatory, though ruinous. 12. With these words he re-entered his cabinet, and remained the whole remainder of the day wrapped in thought.—*Alison's History of Europe.*

Ex. 3.

1. Nicholas undertook and successfully carried through a still more difficult undertaking. 2. Ministers had information of their design from the information of Edwards. 3. It led to one result of a very important character, and which, in its ultimate results, was very prejudicial to the government. 4. In addition to these there was superadded a still more fatal and indelible source of discord. 5. In a few weeks he was at the head of 1500 troops, chiefly horsemen, at the head of which he entered Jassy. 6. The immigrant's children, when they grow up, find they cannot, from the want of considerable proprietors, find employment in the country. 7. It is not the least of the many attractions which permanently attract strangers to the French capital. 8. By these appointments the long-established dominion of the Tories, established by Mr. Pitt in 1784, was subverted. 9. Two great sins—one of omission and one of commission—have been committed by the states of Europe. 10. So general was the feeling on this subject, that it was made the subject of a distinct pledge to the electors. 11. Twelve persons were seized in the cathedral under the most suspicious circumstances, but five only were convicted, and that only of the minor offence of concealing a conspiracy, which was only punishable with imprisonment. 12. This act of grace embraced persons of all religious persuasions, not only those who had embraced the Lutheran creed.—*Alison's History of Europe.*

Inconsistency in the same sentence is not a common error, and indeed it would hardly be committed by any author who took the trouble to read over what he had once written; but it is now and then found, and the following are a few examples.

Ex. 4.

1. No one as yet had exhibited the structure of the human kidneys, Vesalius having only examined them in dogs.

2. A working man is more worthy of honour than a titled plunderer who lives in idleness.

3. To one so gifted in the prodigality of heaven, can we approach in any other attitude than that of prostration?

4. The whole theory of Paracelsus consisted, for the most part, in the application of the cabbala to the explaining of the functions of the body.

5. I presume that the sentence which the woman underwent was not executed.

6. The rise and fall of the Roman Empire is by far the most remarkable event which has occurred in the whole history of mankind.

7. Mackintosh's philosophic mind threw a luminous radiance over that intricate subject, the criminal code.

8. The true mark of the highest class of genius is not universality of fame, but universal admiration by the few who can really appreciate its highest works.

9. Her attempt, for the present at least, had permanently failed of all chance of success.

10. Of the nineteen tyrants who started up under the reign of Gallicorus, there was not one who enjoyed a life of peace, or a natural death.

Defective reasoning requires a different course of exercises from those that would be in place in a book on composition. Such mistakes belong either to the domain of pure or of applied logic.

Errors in the use of words may be avoided by the study of what are commonly called *synonyms*, and of the books that have been written on words of this class. There are not more than two or three sets of real synonyms in the English language, if we mean by *synonyms* words that have exactly the same signification. Such are *begin* and *commence*, *will* and *testament*, and a few others. But it is plain that the genius of a language would, on finding itself in possession of a large stock of words, set each to do a different kind of work, to fulfil a different function, and to occupy a different place in the work of expression. These differences in meaning can only be learned from the careful reading of the best writers; and they will become engrained in the mind by thoughtful practice. In the following exercises the pupil is to make sentences containing one or more of the synonyms given. If he can work the whole set with two or

three connected statements, so much the better; but it is as well not to give too much time to an attempt of this kind. There is in it also the danger of inducing forced uses of words, and of creating cramped clauses and sentences.

Ex. 5.

Write pairs of sentences, in which the following words are properly used:—

- | | | | |
|-----------------|-----------|-------------------|-------------|
| 1. Circumstance | Event | 7. Business | Profession |
| 2. Aware | Conscious | 8. Character | Reputation |
| 3. Absolute | Despotic | 9. Conviction | Persuasion |
| 4. Active | Diligent | 10. Delay | Defer |
| 5. Custom | Habit | 11. Distinction | Difference |
| 6. Attention | Careful | 12. Distinguished | Conspicuous |

Ex. 6.

Write pairs of sentences in which the following words are correctly used:

- | | | | |
|--------------|-------------|---------------|-------------|
| 1. Transpire | Occur | 7. Rural | Rustic |
| 2. Education | Instruction | 8. Resign | Relinquish |
| 3. Final | Conclusion | 9. Severe | Strict |
| 4. Humour | Temper | 10. Self-love | Selfishness |
| 5. Knowledge | Learning | 11. Wisdom | Prudence |
| 6. Possible | Practicable | 12. Permit | Tolerate |

Ex. 7.

Write sets of sentences in which the following words are correctly employed:

1. Secret, hidden, latent, occult, mysterious.
2. Enmity, animosity, hostility.
3. Necessary, expedient, essential, requisite.

Ex. 8.

Write sets of sentences in which the following words are rightly used:—

1. Strong, powerful, vigorous, forcible, potent.
2. Silly, foolish, absurd, stupid, dull.
3. Abandon, desert, forsake.

Ex. 9.

Write sets of sentences into each of which is introduced one of the following words:—

1. Conquer, subdue, subjugate.
2. Shun, avoid, elude.
3. Calculated, fit, suitable, apt.

Ex. 10.

Place opposite each of the following words the one word most suited to bring out its more special shade of meaning (*e.g.*, a piteous object, a pitiful beholder).

- | | | |
|---------------|-----------------|---------------|
| 1. Obedient | 5. Graceful | 9. Cruel |
| 2. Obsequious | 6. Elegant | 10. Barbarous |
| 3. Pitiful | 7. Inconsistent | 11. Wicked |
| 4. Piteous | 8. Incongruous | 12. Depraved |

Ex. 11.

Place opposite each of the following words the word or words best suited to bring out its special shade of meaning:—

- | | | |
|---------------|--------------|-----------------|
| 1. Complete | 5. To hope | 9. Consequently |
| 2. Total | 6. To expect | 10. Accordingly |
| 3. Conviction | 7. Censure | 11. Criminal |
| 4. Persuasion | 8. Reproach | 12. Guilty |

Ex. 12.

Place opposite each of the following words its antonym—that is, the word which carries the contrary meaning, as *commence*, *complete*; *resign*, *claim*:—

- | | | |
|-------------|---------------------|--------------|
| 1. Abandon | 5. Deplore | 9. Reject |
| 2. Related | 6. Origin | 10. Common |
| 3. Separate | 7. Support | 11. Disagree |
| 4. Imitate | 8. Misunderstanding | 12. Abridge |

Ex. 13.

Give the antonyms of the following:—

- | | | |
|-------------|-------------|---------------|
| 1. Consume | 5. Dismal | 9. Attract |
| 2. Restrict | 6. Doughty | 10. Exhibit |
| 3. Ally | 7. To merit | 11. Recognise |
| 4. Decoy | 8. Encroach | 12. Vacant |

Ex. 14.

Give the antonyms of the following:—

- | | | |
|--------------|----------------|-------------|
| 1. Conceal | 5. Confused | 9. Accurate |
| 2. Fact | 6. Supposition | 10. Stingy |
| 3. Quiescent | 7. Obstinate | 11. Absurd |
| 4. Prostrate | 8. Capricious | 12. Prudent |

Write short essays to bring out the meaning of, and the distinctions between, the following lists of words, and give examples from books or from real life wherever you can.

Ex. 15.—To despise, scorn, disdain. To conquer, subdue, subjugate.

Ex. 16.—To guide, direct, sway. To think, believe, surmise, suppose.

Ex. 17.—To renounce, recant, abjuré. To shun, avoid, elude.

Ex. 18.—Sincere, honest, upright. Wonderful, admirable, curious.

Ex. 19.—Lazy, indolent, slothful. Open, candid, ingenuous.

Ex. 20.—Inconsistent, incongruous. Barbarous, inhuman, savage.

Ex. 21.—Effects, consequences, results. Antipathy, dislike, hatred.

Ex. 22.—Determination, resolution, decision. Hindrance, obstacle, impediment.

Ex. 23.—Reason, cause, source, origin. Envy, emulation, jealousy.

MISCELLANEOUS EXERCISES IN STYLE.

Ex. 1.

Simplify this sentence, especially in the latter part.

“The wise man is happy when he gains his own approbation; the fool when he recommends himself to the applause of those about him.”

This is a very loose sentence. Divide it into two sentences; make the last more compact, and give it a rhythmical ending.

“Though I have a hearty contempt for the ignorance, folly, and presumption which characterize the generality, I cannot but respect the talents of many great men, who have eminently distinguished themselves in every art and science; these I shall always revere and esteem as creatures of a superior species, produced, for the wise purposes of Providence, among the refuse of mankind.”—SMOLLETT.

Make the following more compact.

“Philip IV. was obliged at last to conclude a peace on terms repugnant to his inclination, to that of his people, to the interest of Spain, and to that of all Europe, in the Pyrenean treaty.”—BOLINGBROKE.

Ex. 2.

The following sentence is without unity, and requires to be broken up and re-arranged.

"Whatever renders a period sweet and pleasant, makes it also graceful; a good ear is the gift of nature; it may be much improved, but not acquired by art: whoever is possessed of it, will scarcely need dry critical precepts to enable him to judge of a true rhythmus and melody of composition: just numbers, accurate proportions, a musical symphony, magnificent figures, and that decorum which is the result of all these, are unison to the human mind; we are so framed by nature that their charm is irresistible."—GEDDES *On the Composition of the Ancients*.

The following sentence is without unity.

"But following the counsel of his English secretary there present, James I. soon found a way to abate the formidable greatness of the English nobility, by conferring honour upon many persons; whereby nobility was spread so broad, that it became very thin, which much lessened the ancient esteem thereof."

Ex. 3.

The following requires to be more clearly stated, and should be broken up into several sentences.

"Although we are not of opinion, therefore, as some are, that nature in working hath before her certain exemplary draughts or patterns, which, subsisting in the bosom of the Highest, and being thence discovered, she fixeth her eye upon them, as travellers by sea upon the pole-star of the world, and that according thereunto she guideth her hand to work by imitation: although we rather embrace the oracle of Hippocrates, that each thing, both in small and in great, fulfilleth the task which destiny hath set down; . . . nevertheless, forasmuch as the works of nature are no less exact than if she did both behold and study how to express some absolute shape or mirror always present before her: yea, such her dexterity and skill appeareth, that no intellectual creature in the world were able by capacity to do that which nature doth without capacity or knowledge. It cannot be but nature hath some director of infinite knowledge to guide her in all her ways."

The following sentence is more Latin than English. Translate into the English idiom.

"And beyond seas of them which fled in the days of Queen Mary, some contenting themselves abroad with the use of their own service-book at

home authorized before their departure out of the realm, others liking better the Common Prayer-Book of the Church of Geneva translated, those smaller contentions before begun were by this means somewhat increased."

Ex. 4.

Turn the following into the English order.

"Though for no other cause, yet for this, that posterity may know we have not loosely, through silence, permitted things to pass away as in a dream, there shall be for men's information, extant this much concerning the present state of the Church of God as established amongst us, and their careful endeavours which would have upheld the same."

The following sentence wants unity.

"Cicero was oppressed by a new and cruel affliction, the death of his beloved daughter Tullia; which happened soon after her divorce from Dolabella, whose manners and humours were entirely disagreeable to her."—MIDDLETON.

The last clause of the following sentence may be better expressed.

"I have seen a woman's face break out into heats, as she had been talking against a great lord, whom she had never seen in her life; and, indeed, never knew a party woman that kept her beauty for a twelvemonth."—*Spectator*.

The following very long sentences, chiefly from "Robinson Crusoe," require to be cut down and remodelled. It is one of the principal charms of Defoe's style, and one which gives it the greatest air of verisimilitude, that his sentences are not well balanced, nor rounded, nor compactly constructed. They are such as a gossip, with his mind overflowing with news and facts and vivid memories, would pour out to an interested and enthusiastic audience. Some of his sentences fill a whole page; and the clauses are connected simply by *ands* and *whos*. In breaking them up into several sentences, it will often be necessary to alter their whole construction. The *protasis*, for example, of the sentence in Ex. 10 is much

too long, and may require to be thus altered: "I ought to have taken a small vessel from England," etc.

Ex. 5.

Upon this I told him, the first thing we had to do was to stave the boat, which lay upon the beach, so that they might not carry her off; and taking everything out of her, leave her so far useless as not to be fit to swim. Accordingly we went on board, took the arms which were left on-board out of her, and whatever else we found there, which was a bottle of brandy, and another of rum, a few biscuit cakes, a horn of powder, and a great lump of sugar in a piece of canvas; the sugar was five or six pounds; all of which was very welcome to me, especially the brandy and sugar, of which I had had none left for many years.

Ex. 6.

In my wicker-ware I also improved much, and made abundance of necessary baskets, as well as my invention showed me, though not very handsome, yet convenient for my laying up things in, or fetching things home in. For example, if I killed a goat abroad, I could hang it up in a tree, flay it, and dress it, and cut it in pieces, and bring it home in a basket: and the like by a turtle; I could cut it up, take out the eggs, and a piece or two of the flesh, which was enough for me, and bring them home in a basket, and leave the rest behind me. Also large deep baskets were the receivers for my corn, which I always rubbed out as soon as it was dry, and cured, and kept it in great baskets instead of a granary.

Ex. 7.

I scarce knew in what manner to receive them; but found to draw ourselves in a close line was the only way. So we formed in a moment; but that we might not have too much interval, I ordered, that only every other man should fire; and that the others, who had not fired, should stand ready to give them a second volley immediately, if they continued to advance upon us; and that then those who had fired at first, should not pretend to load their fusils again, but stand ready, with every one a pistol, for we were all armed with a fusil and a pair of pistols each man; so we were, by this method, able to fire six volleys, half of us at a time. However, at present we had no necessity, for upon firing the first volley, the enemy made a full stop, being terrified, as well with the noise as with the fire; four of them being shot in the head, dropped; several others were wounded, and went bleeding off, as we could see by the snow.

Ex. 8.

(The capitals here are in the original edition.)

But never was a Fight managed so hardily, and in such a surprising Manner, as that which followed between Friday and the Bear, which gave us all (though at first we were surprised and afraid for him), the greatest Diversion imaginable. As the Bear is a heavy, clumsy Creature, and does not gallop as the Wolf does, who is swift, and light ; so he has two particular Qualities, which generally are the Rule of his Actions ; First, as to Men, who are not his proper Prey ; because, though I cannot say what excessive Hunger might do, which was now their case, the Ground being covered all over with Snow ; but as to Men, he does not usually attempt them, unless they first attack him. On the Contrary, if you meet him in the Woods, if you don't meddle with him, he won't meddle with you ; but then you must take great Care to be very civil with him, and give him the Road ; for he is a very nice Gentleman, he won't go a step out of his Way for a Prince."

Ex. 9.

He told me there was little variety in that part ; for nothing remarkable happened to them on the way, they having very calm weather and a smooth sea ; for his countrymen, it could not be doubted, he said, but that they were overjoyed to see him, (it seems he was the principal man among them, the captain of the vessel they had been shipwrecked in having been dead some time :) they were, he said, the more surprised to see him, because they knew that he was fallen into the hands of savages, who, they were satisfied, would devour him, as they did all the rest of their prisoners ; that when he told them the story of his deliverance, and in what manner he was furnished for carrying them away, it was like a dream to them ; and their astonishment, they said, was something like that of Joseph's brethren, when he told them who he was, and told them the story of his exaltation in Pharaoh's court ; but when he showed them the arms, the powder, the ball, and the provisions he brought them for their journey, or voyage, they were restored to themselves, took a just share of the joy of their deliverance, and immediately prepared to come away with him.

Ex. 10.

Had I taken a small vessel from England, and gone directly to the island—had I loaded her, as I did the other vessel, with all the necessaries for the plantation, and for my people—took a patent from the government here, to have secured my property, in subjection only to that of England, which, to be sure, I might have obtained—had I carried over cannon and ammunition, servants and people to plant, and, taking possession of the place, for-

tified and strengthened it in the name of England, and increased it with people, as I might easily have done—had I then settled myself there, and sent the ship back loaded with good rice, as I might also have done in six months' time, and ordered my friends to have fitted her out again for our supply—had I done this, and stayed there myself, I had, at least, acted like a man of common sense; but I was possessed with a wandering spirit, scorned all advantages, pleased myself with being the patron of these people I had placed there, and doing for them in a kind of haughty majestic way, like an old patriarchal monarch; providing for them, as if I had been father of the whole family, as well as of the plantation; but I never so much as pretended to plant in the name of any government or nation, or to acknowledge any prince, or to call my people subjects to any one nation more than another; nay, I never so much as gave the place a name; but left it as I found it, belonging to no man, and the people under no discipline or government but my own; who, though I had an influence over them as father and benefactor, had no authority or power to act or command one way or another, farther than voluntary consent moved them to comply; yet even this, had I stayed there, would have done well enough; but as I rambled from them, and came thither no more, the last letters I had from any of them were by my partner's means, who afterwards sent another sloop to the place; and who sent me word, though I had not the letter till five years after it was written, that they went on but poorly, were malcontent with their long stay there; that Will Atkins was dead; that five of the Spaniards were come away; and that though they had not been much molested by the savages, yet they had had some skirmishes with them; that they begged of him to write to me to think of the promise I had made to fetch them away, that they might see their own country again before they died.

But I was gone a wild-goose chase indeed, and they who will have any more of me, must be content to follow me through a variety of follies, hardships, and wild adventures, wherein the justice of Providence may be duly observed, and we may see how easily Heaven can gorge us with our own desires, make the strongest of our wishes to be our affliction, and punish us most severely with those very things which we think it would be our utmost happiness to be allowed in.

Ex. 11.

This at length set me upon thinking whether it was not possible to make myself a canoe, or perigua, such as the natives of those climates make, even without tools, or, as I might say, without hands, namely, of the trunk of a great tree. This I not only thought possible, but easy; and pleased myself extremely with the thoughts of making it, and with my having much more convenience for it than any of the negroes or Indians, but not at all

considering the particular inconveniences which I lay under more than the Indians did, namely, want of hands to move it into the water, when it was made—a difficulty much harder for me to surmount than all the consequences of want of tools could be to them; for what was it to me that, when I had chosen a vast tree in the woods, I might with great trouble cut it down, if after I might be able with my tools to hew and dub the outside into the proper shape of a boat, and burn or cut out the inside to make it hollow, so as to make a boat of it—if, after all this, I must leave it just there where I found it, and was not able to launch it into the water?

When I had gone through this work, I was extremely delighted with it; the boat was really much bigger than I ever saw a canoe or a perigua, that was made of one tree, in my life; many a weary stroke it had cost, you may be sure, for there remained nothing but to get it into the water; and had I gotten it into the water, I make no question but I should have begun the maddest voyage, and the most unlikely to be performed, that ever was undertaken.

Ex. 12.

As to a mast, that was easy enough to get; so I pitched upon a straight young cedar-tree, which I found near the place, and which there was a great plenty of in the island; and I set Friday to work to cut it down, and gave him directions how to shape and order it: but as to the sail, that was my particular care; I knew I had old sails, or rather pieces of old sails enough; but as I had had them now twenty-six years by me, and had not been very careful to preserve them, not imagining I should ever have this kind of use for them, I did not doubt but that they were all rotten; and indeed most of them were so; however, I found two pieces which appeared pretty good, and with these I went to work, and with a great deal of pains, and awkward tedious stitching (you may be sure) for want of needles, I at length made a three-cornered ugly thing, like what we call in England a shoulder-of-mutton sail, to go with a boom at bottom, and a little short spurt at the top, such as usually our ships' long boats sail with, and such as I best knew how to manage; because it was such a one as I used in the boat in which I made my escape from Barbary, as related in the first part of my story.

Ex. 13.

After all this was done, I had my man Friday to teach as to what belonged to the navigation of my boat; for though he knew very well how to paddle the canoe, he knew nothing what belonged to a sail and a rudder, and was the more amazed when he saw me work the boat to

and again in the sea by the rudder, and how the sail gibed and filled this way or that way, as the course we sailed changed: I say, when he saw this, he stood like one astonished and amazed: however, with a little use, I made all these things familiar to him, and he became an expert sailor, except that as to the compass I could make him understand very little of that: on the other hand, as there was very little cloudy weather, and seldom or never any fogs in those parts, there was the less occasion for a compass, seeing the stars were always to be seen by night, and the shore by day, except in the rainy seasons; and then nobody cared to stir abroad, either by land or sea.

Ex. 14.

The Moslem streets of Smyrna are heavy and dark, and as comfortless as so many tombs; its streets are crooked, rudely and roughly paved, and as narrow as an ordinary staircase; the streets uniformly carry a man to any other place than the one he wants to go to, and surprise him by landing him in the most unexpected localities; business is chiefly carried on in great covered bazaars, celled like a honeycomb with innumerable shops no larger than a common closet, and the whole hive cut up into a maze of alleys about wide enough to accommodate a laden camel, and well calculated to confuse a stranger, and eventually lose him; everywhere there is dirt, everywhere there are fleas, everywhere there are lame, broken-hearted dogs; every alley is thronged with people; everywhere you look, your eye rests upon a wild masquerade of extravagant costumes; the workshops are all open to the streets, and the workmen visible; all manner of sounds assail the ear, and over them all rings out the muezzin's cry from some tall minaret, calling the faithful vagabonds to prayer; and superior to the call to prayer, the noises in the streets, the interest of the costumes—superior to everything, and claiming the bulk of attention, first, last, and all the time,—is a combination of Mohammedan stench, to which the smell of even a Chinese quarter would be as pleasant as the roasting odours of the fatted calf to the nostrils of the returning prodigal.

Ex. 15.

In your walks through the wonderful garden of Count Pallavicini, near Genoa, you go wandering for hours among hills and wooded glens, artfully contrived to leave the impression that Nature shaped them and not man; following winding paths and coming suddenly upon leaping cascades and rustic bridges; finding sylvan lakes where you expected them not; loitering through battered mediæval castles in miniature, that seem hoary with age, and yet were built a dozen years ago;—meditating over ancient crumbling

tombs, whose marble columns were marred and broken purposely by the modern artist that made them; stumbling unawares upon toy palaces, wrought of rare and costly materials, and again upon a peasant's hut, whose dilapidated furniture would never suggest that it was made so to order; sweeping round and round in the midst of a forest on an enchanted wooden horse, that is moved by some invisible agency; traversing Roman roads, and passing under majestic triumphal arches; resting in quaint bowers, where unseen spirits discharge jets of water on you from every possible direction, and where even the flowers you touch assail you with a shower; boating on a subterranean lake, among caverns and arches royally draped with clustering stalactites, and passing out into open day upon another lake, which is bordered with sloping banks of grass, and gay with patrician barges that swim at anchor in the shadow of a miniature marble temple that rises out of the clear water, and glasses its white statues, its rich capitals and fluted columns in the tranquil depths.

Correct the bad English in the following :—*

Ex. 16.

1. The head master of the Daily Establishment for Young Gentlemen (41) who also takes juvenile pupils (24) into his own house, is a highly talented man (20). 2. The novel was bought that you might read it (1). 3. Owing to a concatenation of circumstances (22), I succeeded in seeing him previous to his being appointed viceroy (4). 4. The gentleman that you met (7) soon got himself entangled in the meshes of that deceitful and dangerous person (12). 5. The labourer had his dinner in the interim (42). 6. The woman was understood to reply in the negative (44). 7. The fame of this meritorious deed (23) rang through the kingdom. 8. The topographical nomenclature (25) of India and China is very puzzling. 9. A man of noble sentiments (32) is not always a person of irreproachable conduct (28). 10. In a house not far off there resides a retired ship captain, who had a considerable acquaintance with maritime affairs (37). 11. That portrait over the fireplace bears a certain resemblance (39) to George Washington.

Ex. 17.

1. To violate one's promise (29) is, in the eyes of many of the nations of the East, no crime at all. 2. Many and serious dissensions, the unmistakable precursor of (36) a revolt, have lately taken place at Meerut. 3. The sentiment of paternal pity (14) which ought to exist in the mind

* The numbers refer to the CAUTIONS.

of every parent, was totally absent in him. 4. Seeing he thus merited the royal favour (15), the premier conferred a peerage upon him. 5. The Omnipotent Disposer of events (33) will, in His own good time and way, make up this loss to you. 6. The sailor affirmed he was quite willing to incur the danger (26). 7. This meritorious deed (23) was performed by a marine called Askew. 8. In many of the courts in Bethnal Green, most of the poor people live in complete indigence (30). 9. Some years ago, there lived in the extreme north of this island, a poor man, depending on his own labour for a precarious subsistence (34), who had once been Lord Mayor of London. 10. All should be engaged in the pursuit of virtue (31). 11. Extreme felicity (38) is not attainable in this world. 12. May I ask, sir, if you answered in the negative? You may, sir, for I distinctly said No.

Ex. 18.

1. The gentleman that you met (7) at the Academy last year, a highly talented man (20), is dead. 2. The accepted signification of the word (31) is not what you think it is. 3. Propositions (11) of a highly advantageous nature have been made to the consul. 4. Dr. Busby, one of the best masters Woburn School ever had, who imparted knowledge with much simplicity (9), used to warn his boys not to waste their time in the perusal of novels (5). 5. The doctor writes to say that his patient is convalescent (18). 6. The farmer requested that I would bring (10) a few packets of seeds with me when I came. 7. Both native and European delight in exchanging offices of friendship (19). 8. Some of the Parsee merchants in Hindostan are said to be exceedingly opulent (17). 9. To assume a position (27) which is untenable is the part of a fool. 10. The cooper got at last into such a rage that he could not repress his sentiments (13). 11. You need say no more about it; I know it to be wrong (6). 12. The commissary general will, at the expiration of four years (8), retire upon a pension. 13. That juvenile pupil (24) who was sent to England to be educated in the house of Dr. Jones, a highly talented man (20), a man also of noble sentiments (32), thought it no sin to waste a great portion of his time in the perusal of novels (5).



PART VI.

EXTRACTS FROM OUR BEST WRITERS,
FROM MANDEVILLE TO GIBBON.



EXTRACTS FROM OUR BEST WRITERS, FROM MANDEVILLE TO GIBBON.

IN turning the following passages from old into modern English, the chief aim of the pupil must be to make the language as clear and precise as possible. It will, of course, be necessary to sacrifice the pleasant and homely ring of the old writers; and in some cases it may be requisite to recast the whole sentence. The rhythm of the sentences will also have to be altered, and the old-fashioned connectives left out. The modern tendency is to employ as few connectives as possible, and to leave them to be mentally supplied by the reader.

SIR JOHN MANDEVILLE.

A.D. 1356.

Very nearly the original spelling.

IN that contree (the lond of Bacharie) ben (are) many griffounes, more plentee than in any other contree. Sum men seyn (say) that thei han (have) the body upward as an egle, and benethe as a lyoun, & treuly thei seyn soth (truth) that thei ben of that schapp (shape). But o (one) griffoun hath the body more gret and is more strong thanne viij lyouns, of such lyouns as ben o this half (our half of the globe); and more gret & strongere, than an c. egles, such as we han amonges us. For o griffoun there will bere, fleynge to, his nest, a gret hors, gif (if) he may fynde him at the poynt, or ij oxen yoked to-gidere, as thei go at the plough. For he hath his talouns so longe and so large and grete upon his fete, as though thei were horns of grete oxen or of buffaloes or of kine; so that men make cuppes of them, to

drynken of: and of their ribbes and of the pennes of their winges, men maken bowes fulle stronge, to schote with arwes (arrows) and quarelle (dart).

Ex. 1.—Turn the above into modern English. Mandeville's pointing is pretty good; but the last sentence must be broken up into two. *At the poynt seems to mean in a convenient place, or taken at unawares.*

DESCRIPTION OF BRITAIN.

JOHN DE TREVISA. 1387.

It is recommended that the pupil read this passage aloud to himself. The spelling is slightly altered.

IN Brytayne are many wondres, nevertheless foure are most wonderfol. The furste is at Pectoun: thar bloweth so strong a wynd out of the chinks of the earth that yt casteth up ageyn clothes that they casteth in. The secunde is at Stonhenge, bysides Salesbury, thar grete stones and very huge are rered on hygh as it were gates; nevertheless it is noght clerly known nother (neither) parceyvet how and wherefore they are so rered and so wonderly hanged. The third is at Sherdhol: thar is gret holoness under earth; oft meny men have been therynn and walked about withynne and seen ryvers and streemes, but nowhere could they find no end. The fourth ys that ther is a gret pond that combyneth thre score ylonds covenable (convenient) for men to dwelle yn, that pond is surrounded aboute with sixscore rocks, upon every rock ys an egle hys nest; and thre score ryvers runneth into that pond, and none of tham alle runneth into the se bot one.

Ex. 2.—Translate the above into nineteenth century English. The sentences as they stand contain too much, and are not compact enough.

UTOPIA.

SIR THOMAS MORE, 1516.

THE chiefe and almoste the only office of the Syphograuntes * is to see and take hede that no manne sit idle: but that eurye one applye his owne craft with earnest diligence. And yet for all that, not to be weariet from earlie in the morninge to late in the eueninge with continuall worke, like labouringe and toylinge beastes. For this is worse than the miserable and

* The name of a magistrate in Utopia; there were two hundred Syphogrants in each town, each presiding over thirty families.

wretched condition of bondemen, which neuertheles is almoste everywhere the type of workmen and artificers sawing in Utopia. For they, diuidynge the day and the nyghte into xxiiii juste houres, appointe and assigne onelye sixe of those houres to worke before noone, upon the whiche they go streighte to diner; and after diner whē they have rested two houres, then they worke iii houres, and upon that they go to supper. About eyghte of the clocke in the eueninge (counting one of the clocke at the first houre after noone) they go to bedde; eyghte houres they geue to slepe, all the voide time, that is betweene the houres of worke, slepe, and meate, that they be suffered to bestowe every man as he liketh best himself. Not to thintent that they should mispend this time in riote or slouthfulness; but beyng then licensed (freed) from the laboure of their oune occupations, to bestow the time well and thriftelye upon some other science as shall please them. For it is a solempne custom there to have lectures daylye early in the morning, where to be presente they, onely be constrained that be namelye chosen and apoynted for learninge.

Ex. 3.—Turn the above into modern English. The sentences will require to be divided in a different way. The second sentence requires a subject and predicate—"But the inhabitants are not required to work from early morning," etc. Begin the fourth sentence with: "The day is divided into twenty-four hours; and, of these . . ." The sixth sentence may begin thus: "But they are not permitted to spend this time . . ."

A REMONSTRANCE WITH THE REVOLUTIONISTS AND LEVELLERS OF HIS TIME.

SIR JOHN CHEKE, 1550.

YE pretend to a commonwealth. How amend ye it by killing of gentlemen, by spoiling of gentlemen, by imprisoning of gentlemen? Why should ye hate them for their riches or for their rule?—rule, they never took so much in hand as ye do now. They never resisted the king, never withstood his council, be faithful at this day, when ye be faithless, not only to the king, whose subjects ye be, but also to your lords, whose tenants ye be. Is this your true duty—in some of homage, in most of fealty, in all of allegiance—to leave yōur duties, go back from your promises, fall from your faith, and, contrary to law and truth, to make unlawful assemblies, ungodly companies, wicked and detestable camps, to disobey your betters?

If riches offend you, because ye would have the like, then think that to be no commonwealth, but envy to the commonwealth. Envy it is to appair another man's estate, without the amendment of your own; and to have no gentlemen because ye be none yourselves, is to bring down an estate, and to mend none. Would ye have all alike rich? That is the overthrow of all labour, and utter decay of work in this realm:

Ex. 4.—Turn the above into modern English. The first sentence means: "You declare that your object is the good of the state." "Rule, they never took so much in hand," means "a government of petty and perpetual interference." The sentence beginning: "Is this your duty," must be broken up into two; and the first may begin thus: "Some of you owe homage."

SIMPLICITY OF STYLE.

DR. THOMAS WILSON, 1561.

AMONG other lessons, this should first be learned, that we never affect any strange unknown terms, but to speak as is commonly received; neither seeking to be over fine, nor yet living over careless; using our speech as most men do, and ordering our wits as the fewest have done. Some seek so far for outlandish English, that they forget altogether their mother-language. And I dare swear this, if some of their mothers were alive, they were not able to tell what they say; and yet these fine English clerks will say they speak in their mother tongue, if a man should charge them with counterfeiting the king's English. Some far-journied gentlemen, at their return home, like as they love to go in foreign apparel, so they will powder their talk with over-sea language. He that cometh lately out of France will talk French-English, and never blush at the matter. Another chops in with English Italianated, and applieth the Italian phrase to our English speaking; the which is, as if an orator that professeth to utter his mind in plain Latin, would needs speak poetry, and far-fetched colours of strange antiquity.

Ex. 5.—Turn the above into more modern English. We may break up the first sentence into two, and begin: "The first and most important lesson in style is . . ." "Some are so fond of employing foreign words." *Clerks* is the old word for *scholars*; and Chaucer calls Homer a *conceited clerk*, that is a *writer full of fine thoughts*. For and never blush at the matter, say without a blush.

DEATH OF ANN BOLEYN.

JOHN FOX, 1580.

In certain records thus we find, that the King being in his justs at Greenwich, suddenly, with a few persons, departed to Westminster, and the next day after, Queen Ann his wife was had to the Tower, with the Lord Rochford, her brother, and certain others; and the nineteenth day after was beheaded. The words of this worthy and Christian lady at her death were these, "Good Christian people, I am come hither to die; for, according to the law, and by the law, I am judged to death, and therefore I will speak nothing against it. I am come hither to accuse no man, nor to speak anything of that whereof I am accused and condemned to die; but I pray God save the King, and send him long to reign over you, for a gentler or a more merciful prince was there never; and to me he was a very good, a gentle, and a sovereign lord. And if any person will meddle of my cause, I require them to judge the best. And thus I take my leave of the world, and of you all, and I heartily desire you all to pray for me. The Lord have mercy upon me; to God I recommend my soul." And so she kneeled down, saying, "To Christ I commend my soul; Jesus receive my soul;" repeating the same divers times, till at length the stroke was given, and her head was stricken off.

Ex. 6.—Translate the above into modern English. Omit the first clause. Break up the first sentence into two, and begin thus: "One day, when the king was engaged in the lists at Greenwich, a message was brought to him which induced him to leave suddenly for Westminster. The day after," etc. *Meddle of my cause*, means *inquire into the question of my guilt or innocence*.

THE TAKING OF CONSTANTINOPLE BY THE
TURKS.

RICHARD KNOLLES, 1589.

A LITTLE before day, the Turks approached the walls and begun the assault, where shot and stones were delivered upon them from the walls as thick as hail, whereof little fell in vain, by reason of the multitude of the Turks, who, pressing fast unto the walls, could not see in the dark how to defend themselves, but were without number wounded or slain; but these were of the common and worst soldiers, of whom the Turkish king made no more reckoning than to abate the first force of the defendants. Upon

the first appearance of the day, Mahomet gave the sign appointed for the first assault, whereupon the city was in a moment, and at one instant, on every side most furiously assaulted by the Turks; for Mahomet, the more to distress the defendants, and the better to see the forwardness of the soldiers, had before appointed which part of the city every colonel with his regiment should assail: which they valiantly performed, delivering their arrows and shot upon the defendants so thick, that the light of the day was therewith darkened; others in the meantime courageously mounting the scaling-ladders, and coming even to handy-strokes with the defendants upon the wall, where the foremost were for the most part violently borne forward by them which followed after. On the other side, the Christians with no less courage withstood the Turkish fury, beating them down with great stones and weighty pieces of timber, and so overwhelmed them with shot, darts and arrows, and other artful devices from above, that the Turks, dismayed with the terror thereof, were ready to retire.

Ex. 7.—In this exercise make the sentences very short; and do not allow connectives or superfluous words to interfere with a direct and animated narrative of the fight. The first sentence may therefore be broken up into three or four, and the second into five or six. Get rid of such phrases as *for the most part*, etc.

PSALMODY AND CHURCH MUSIC.

HOOKE, 1590.

THE complaint which they make about psalms and hymns, might as well be overpast without any answer, as it is without cause brought forth. But our desire is to content them, if it may be, and to yield them a just reason even of the least things wherein undeservedly they have but as much as dreamed or suspected that we do amiss. They seem sometimes so to speak, as if it greatly offended them that such hymns and psalms as are Scripture should in Common Prayer be otherwise used than the rest of the Scripture is wont; sometimes displeased they are at the artificial music which we add unto psalms of this kind, or of any any other nature else; sometimes, the plainest and most intelligible rehearsal of them yet they savour not, because it is done by interlocution, and with a mutual return of sentences from side to side. They are not ignorant what difference there is between other parts of Scripture and psalms. The choice and flower of all things profitable in other books, the psalms do both more

briefly contain, and more movingly also express, by reason of that poetical form wherewith they are written.

Ex. 8.—The style here is too involved and somewhat inverted. It will be very difficult to alter it. The phraseology will in some places require further development, in others compression. *Savour not means is distasteful to them.*

IN PRAISE OF THE SEA.

SAMUEL PURCHAS, 1600.

As God hath combined the sea and land into one globe, so their joint combination and mutual assistance is necessary to secular happiness and glory. The sea covereth one-half of this patrimony of man, whereof God set him in possession when he said, "Replenish the earth and subdue it, and have dominion over the fish of the sea, and over the fowl of the air, and over every living thing that moveth upon the earth." . . . Thus should man at once lose half his inheritance, if the art of navigation did not enable him to manage the untamed beast, and with the bridle of the winds and saddle of his shipping to make him serviceable. Now for the services of the sea, they are innumerable: it is the great purveyor of the world's commodities to our use; conveyor of the excess of rivers; uniter, by traffic, of all nations; it presents the eye with diversified colours and motions, and is, as it were with rich brooches, adorned with various islands. It is an open field for merchandise in peace; a pitched field for the most dreadful fights of war; yields diversity of fish and fowl for diet; materials for wealth, medicine for health, simples for medicines, pearls and other jewels for ornament.

Ex. 9.—For *secular happiness* say the *happiness of mankind*. Either omit the word *glory*, or expand the meaning it contains into a separate sentence. Begin the third sentence without the *thus*; and omit the *Now for* in the fourth. Write, "The services of the sea are innumerable," and begin a new sentence.

THE USE AND ADVANTAGES OF KNOWLEDGE.

SIR WALTER RALEIGH, 1600.

LEARNING takes away the wildness, barbarism, and fierceness of men's minds; though a little of it doth rather work a contrary effect. It taketh away all levity, temerity, and insolency, by copious suggestion of all doubts and difficulties, and acquainting the mind to balance reasons on both sides, and to turn back the

first offers and conceits of the kind, and to accept of nothing but (what is) examined and tried. It taketh away all vain admiration of anything, which is the root of all weakness : for all things are admired, either because they are new, or because they are great. . . .

If a man meditate upon the universal frame of nature, the earth with men upon it (the divineness of souls excepted) will not seem more than an anthill, where some ants carry corn, and some carry their young, and some go empty, and all to and fro on a little heap of dust. It taketh away or mitigates fear of death or adverse fortune; which is one of the greatest impediments of virtue, and perfection of manners. . . . Virgil did excellently and profoundly couple the knowledge of causes and the conquest of all fears together.

Ex. 10.—Use the term *science* instead of *learning*. Begin: "The cultivation of science tends to make society less barbarous and fierce, though slight knowledge," etc. The second sentence may begin thus: "The copious suggestion of doubts," etc.

THE TRUE STRENGTH OF KINGS.

SIR WALTER RALEIGH, 1604.

THEY say the goodliest cedars which grow on the high mountains of Libanus thrust their roots between the clefts of hard rocks, the better to bear themselves against the strong storms that blow there. As nature has instructed those kings of trees, so has reason taught the kings of men to root themselves in the hardy hearts of their faithful subjects; and as those kings of trees have large tops, so have the kings of men large crowns, whereof, as the first would soon be broken from their bodies, were they not underborne by many branches, so would the other easily totter, were they not fastened on their heads with the strong chains of civil justice and of martial discipline.

Ex. 11.—Begin the second sentence: "Like those kings among trees, kings of men ought to root themselves . . ." and break it up into two or more sentences.

DEATH OF EPAMINONDAS.

SIR WALTER RALEIGH, 1616.

EPAMINONDAS perceiving the obstinate stiffness of the enemies to be such as neither the bad success of their own horse nor all the force of the Bœotian army could abate so far as to make them

give one foot of ground, taking a choice company of the most able men, whom he cast into the form of a wedge or diamond, by the advantage of that figure against a squadron, and by his own exceeding virtue, accompanied with the great strength and resolution of them which followed him, did open their ranks and cleave the whole battle in despite of all resistance. . . . This was the last work of the incomparable virtue of Epaminondas, who, being in the head of that warlike troop of men which broke the Lacedæmonian squadron, and forced it to give back in disarray, was furiously charged on the sudden by a desperate company of the Spartans, who all at once threw their darts at him alone; whereby receiving many wounds, he nevertheless with a singular courage maintained the fight, using against the enemy many of their darts, which he drew out of his own body; till at length by a Spartan called Anticrates he received so violent a stroke with a dart that the wood of it broke, leaving the iron and a piece of the truncheon in his breast.

Ex. 12.—Avoid the participial construction. Begin: "Neither the defeat of their horse nor the heavy onset of the Bœotian army could make the obstinate enemy yield one foot of ground. As soon as Epaminondas felt convinced of this, he put himself at the head of a company of picked men, whom he drew up in the form of a wedge," Omit such phrases as *by the advantage of that figure against a squadron*; all such considerations should be left to the judgment or imagination of the reader. The last sentence may be broken up into three or four. It may go thus: "This troop broke the Lacedæmonian line, and . . . Epaminondas, while at the head of it, was suddenly attacked by a desperate. . . ."

ESSAY ON NOBILITY.

BACON, 1620.

I.

WE will speak of nobility first as portion of an estate (state), then as a condition of particular persons. A monarchy where there is no nobility at all, is ever a pure and absolute tyranny, as that of the Turks; for nobility attempers sovereignty, and draws the eyes of the people somewhat aside from the line royal; but for democracies, they need it not, and they are commonly more quiet and less subject to sedition than where there are stirps of nobles—for men's eyes are upon the business and not upon the persons; or, if upon the persons, it is for the business' sake, as fittest, and not for flags and pedigree. We see the Switzers last well, notwithstanding their diversities of religion and of cantons, for utility is their bond and not respects (respect

for rank or individuals). The United Provinces of the Low Countries in their government excel; for where there is an equality the consultations are more indifferent (less partial), and the payments and tributes more cheerful. A great and potent nobility addeth majesty to a monarch, but diminisheth power; and putteth life and spirit into the people, but presseth their fortune. It is well when nobles are not too great for sovereignty (the monarch) nor for justice; and yet maintained in that height, as the insolency of inferiors may be broken upon them before it come on too fast upon the majesty of kings. A numerous nobility causeth poverty and inconvenience in a state, for it is a surcharge of expense (a source of superfluous expense); and besides, it being of necessity that many of the nobility fall in time to be weak in fortune, it maketh a kind of disproportion between honour (rank) and means.

Ex. 13.—Turn the above into modern English; or recast it entirely. Work out the notion that nobility is a kind of breakwater between a monarch and his people.

Bacon's style in his essays is very much compressed, and his thoughts will bear the amplest development. The sentences are, in general, not too long; but there is too much matter in them. *Presseth their fortune* means *weighs hard upon them*.

II.

As for nobility in particular persons, it is a reverend thing to see an ancient castle or building not in decay, or to see a fair timber tree sound and perfect; how much more to behold an ancient noble family, which hath stood against the waves and weathers of time!—for new nobility is but the act of power, but ancient nobility is the act of time. Those that are first raised to nobility are commonly more virtuous, but less innocent, than their descendants—for there is rarely any rising but by a commixture of good and evil arts, but it is reason the memory of their virtue remain to their posterity, and their faults die with themselves. Nobility of birth commonly abateth industry; and he that is not industrious envieth him that is; besides, noble persons cannot go much higher; and he that standeth at a stay when others rise, can hardly avoid motions (feelings) of envy. On the other side, nobility extinguisheth the passive envy from others towards them, because they are in possession of honour. Certainly, kings that have able men of their nobility shall find ease in employing them, and a better slide into their business;

for people naturally bend to them as born in some sort to command.

Ex. 14.—Turn the above into modern English. Develop more fully the two points of view from which Bacon looks at high rank, (1) as a thing beautiful in itself and made venerable by time, and (2) as a useful institution, from the members of which kings may select ministers who will be more promptly obeyed. Begin at once: "An old castle or building that is sound and strong, or a fine old tree in a healthy and flourishing state, is a pleasant sight." Turn the abstract terms into concrete, thus: "Men of high birth are not generally industrious." The sentence beginning "On the other side," requires to be amplified and more fully developed.

THE FOLLY OF REPINING AT DEATH.

WILLIAM DRUMMOND, OF HAWTHORNDEN, 1640.

THIS earth is as a table-book, and men are the notes; the first are washen out that new may be written in. They who forewent us did leave a room for us; and should we grieve to do the same to those who should come after us? Who, being suffered to see the exquisite rarity of an antiquary's cabinet, is grieved that the curtain be drawn, and to give place to new pilgrims? And when the Lord of this universe hath showed us the amazing wonders of His various frame, should we take it to heart when He thinketh time to dislodge? This is His unalterable and inevitable decree; as we had no part of our will in our entrance into this life, we should not presume to any in our leaving it, but soberly learn to will that which He wills, whose very will giveth being to all that it wills; and reverencing the Orderer, not repine at the order and laws, which all were and always are so perfectly established, that who would essay to correct and amend any of them, he should either make them worse or desire things beyond the level of possibility.

Ex. 15.—Translate the above into more modern English. The last sentence may be broken up into two or three.

URN-BURIAL.

SIR THOMAS BROWNE, 1648.

If the nearness of our last necessity brought a nearer conformity into it, there were a happiness in hoary hairs, and no calamity in half-senses. But the long habit of living indisposeth us for dying; when avarice makes us the sport of death, when even David grew politically cruel, and Solomon could hardly be

said to be the wisest of men. But many are too early old, and before the date of age. Adversity stretcheth our days, misery makes Alcmena's nights, and time hath no wings unto it. But the most tedious being is that which can unwish itself, content to be nothing, or never to have been, which was beyond the mal-content of Job, who cursed not the day of his life, but of his nativity; content to have so far been, as to have a title to future being, although he had lived here but in an hidden state of life, and as it were an abortion.

Ex. 16.—Turn into modern English; and develop the thoughts more fully. Begin: "If the nearness of death produced in us a more submissive state of mind . . ." Sir Thomas Browne's style is too abstract, and many of his sentences end with what looks like an afterthought.

CHARACTER OF JOHN HAMPDEN.

CLARENDON, 1648.

HAMPDEN was a man of much greater cunning, and it may be, of the most discerning spirit, and of the greatest address and insinuation to bring anything to pass which he desired, of any man of that time, and who laid the design deepest. He was a gentleman of good extraction and a fair fortune; who, from a life of great pleasure and license, had on a sudden retired to extraordinary sobriety and strictness, and yet retained his usual cheerfulness and affability; which, together with the opinion of his wisdom and justice, and the courage he had showed in opposing the ship-money, raised his reputation to a very great height, not only in Buckinghamshire, where he lived, but generally throughout the kingdom. He was not a man of many words, and rarely began the discourse, or made the first entrance upon any business that was assumed; but a very weighty speaker; and, after he had heard a full debate, and observed how the house was like to be inclined, took up the argument, and shortly, and clearly, and craftily so stated it, that he commonly conducted it to the conclusion he desired; and if he found he could not do that, he was never without the dexterity to divert the debate to another time, and to prevent the determining anything in the negative which might prove inconvenient in the future.

Ex. 17.—Turn the above into modern English. Shorten the sentences very much, and make the statements more direct and less involved. Terms like *discerning spirit*, *greatest address*, *good extraction*, and *fair fortune* require to be translated into modern equivalents.

DEATH AND CHARACTER OF LORD FALKLAND.

LORD CLARENDON, 1648.

I.

In this unhappy battle* was slain the Lord Viscount Falkland, a person of such prodigious parts of learning and knowledge, of that inimitable sweetness and delight in conversation, of so flowing and obliging a humanity and goodness to mankind, and of that primitive simplicity and integrity of life, that if there was no other brand upon this odious and accursed civil war than that single loss, it must be most infamous and execrable to all posterity.

Before this Parliament his condition of life was so happy that it was hardly capable of improvement. Before he came to be twenty years of age he was master of a noble fortune, which descended to him by the gift of a grandfather, without passing through his father or mother, who were then both alive. His education for some years had been in Ireland, where his father was lord deputy; so that when he returned into England, to the possession of his fortune, he was unentangled with any acquaintance or friends, which usually grow up by the custom of conversation, and therefore was to make a pure election of his company, which he chose by other rules than were proscribed to the young nobility of that time. And it cannot be denied, though he admitted some few to his friendship for the agreeableness of their natures, and their undoubted affection to him, that his familiarity and friendship for the most part was with men of the most eminent and sublime parts, or of untouched reputation in point of integrity; and such men had a title to his bosom.

Ex. 18.—Turn the above into modern English. Eliminate the abstract terms, and make the statements more personal and direct. Begin: "Falkland fell in this unfortunate battle. He was a man of great ability and knowledge, and so kindly and amiable in conversation. . . ."

II.

He was superior to all those passions and affections which attend vulgar minds, and was guilty of no other ambition than of knowledge, and to be reputed a lover of all good men; and that made him too much a contemner of those arts which must be indulged in the transaction of human affairs.

* The battle of Newbury.

The great opinion he had of the uprightness and integrity of those persons who appeared most active, especially of Mr. Hampden, kept him longer from suspecting any design against the peace of the kingdom; and though he differed from them commonly in conclusions, he believed long their purposes were honest. When he grew better informed what was law, and discovered in them a desire to control that law by a vote of one or both Houses, no man more opposed those attempts, and gave the adverse party more trouble, by reason and argumentation; inso-much as he was, by degrees, looked upon as an advocate for the court, to which he contributed so little, that he declined those addresses, and even those invitations which he was obliged almost by civility to entertain. And he was so jealous of the least imagination that he should incline to preferment, that he affected even a moroseness to the court and to the courtiers, and left nothing undone which might prevent and divert the king's or queen's favour towards him but the deserving it.

Ex. 19.—Turn the above into modern English. Make the sentences very short—and omit the more formal connectives, like *insomuch as*, etc. "Affections which attend vulgar minds," may be turned into "Feelings which predominate in more ordinary minds." "Incline to preferment" means be "ambitious for promotion," or "higher rank."

ON OVER-HASTINESS TO TAKE OFFENCE.

OWEN FELTHAM, 1650.

WE make ourselves more injuries than are offered us: they many times pass for wrongs in our own thoughts, that were never meant so by the heart of him that spoke them. The apprehension of wrong hurts more than the sharpest part of the wrong done. So, by falsely making ourselves patients of wrong, we become the true and first actors. It is not good, in matters of discourtesy, to dive into a man's mind beyond his own comment; nor to stir upon a doubtful indignity without it, unless we have proofs that carry weight and conviction with them. Words do sometimes fly from the tongue that the heart did neither hatch nor harbour. While we think to revenge an injury, we many times begin one; and, after that, repent our misconceptions. In things that may have a double sense, it is good to think the latter was intended; so shall we still both keep our friends and quietness.

Ex. 20.—The style here is much compressed, too abstract, and requires modernising and developing. "Falsely making ourselves patients of wrong,"

means "by the mistaken notion that we have suffered wrong." Translate "in matters of discourtesy" into "in disputes;" "to stir" into "to take action;" "without it" into "without an explanation." "Keep our friends and quietness" is a zeugma which our modern habits of writing will not allow. Crabbe wrote of a pious housekeeper, "Heaven is her eye, and in her hand her keys;" but so self-conscious a style is only laughable.

INTOLERANCE REBUKED. AN APOLOGUE.

JEREMY TAYLOR, 1657.

WHEN Abraham sat at his tent door, according to his custom waiting to entertain strangers, he espied an old man stopping and leaning on his staff, weary with age and travel, coming towards him, who was a hundred years of age. He received him kindly, washed his feet, provided supper, and caused him to sit down; but observing that the old man ate and prayed not, nor begged for a blessing on his meat, asked him why he did not worship the God of heaven? The old man told him that he worshipped the fire only, and acknowledged no other God; at which answer Abraham grew so zealously angry that he thrust the old man out of his tent, and exposed him to all the evils of the night in an unguarded condition. When the old man was gone, God called Abraham, and asked him where the stranger was? He replied, "I thrust him away because he did not worship Thee." God answered him, "I have suffered him these hundred years, although he dishonoured me, and couldest thou not endure him one night, when he gave thee no trouble?" Upon this, saith the story, Abraham fetched him back again, and gave him hospitable entertainment and wise instruction.

Ex. 21.—It would be difficult to alter this parable except for the worse. There are, however, a few phrases—such as *in an unguarded condition*—which ought to be remodelled.

ESCAPE OF CHARLES II. AFTER THE BATTLE OF WORCESTER.

ATTRIBUTED TO CLARENDON, BUT PERHAPS CHARLES II. HIMSELF.

AFTER that the battle was so absolutely lost as to be beyond hope of recovery, I began to think of the best way of saving myself; and the first thought that came into my head was that, if I could possibly, I would get to London as soon, if not sooner, than the news of our defeat could get thither; and it being near dark I talked with some, especially with my Lord Rochester,

who was then Wilmot, about their opinions, which would be the best way for me to escape, it being impossible, as I thought, to get back into Scotland. I found them mightily distracted, and their opinions different of the possibility of getting back to Scotland, but not one agreeing with mine for going to London, saving my Lord Wilmot; and the truth is, I did not impart my design of going to London to any but my Lord Wilmot. But we had such a number of beaten men with us of the horse, that I strove, as soon as ever it was dark, to get from them; and though I could not get them to stand by me against the enemy, I could not get rid of them now I had a mind to it.

Ex. 22.—The sentences in the above are too long, and contain too much matter.

FROM THE ESSAY ON DRAMATIC POETRY.

DRYDEN, 1666.

It was that memorable day,* in the first summer of the late war, when our navy engaged the Dutch; a day wherein the two most mighty and best-appointed fleets which any age had ever seen, disputed the command of the greater half of the globe, the commerce of nations, and the riches of the universe; while these vast floating bodies, on either side, moved against each other in parallel lines, and our countrymen, under the happy conduct of His Royal Highness, went breaking, by little and little, into the line of the enemies; the noise of the cannon from both navies reached our ears about the city, so that all men being alarmed with it, and in a dreadful suspense of the event, which they knew was then deciding, every one went following the sound as his fancy led him; and leaving the town almost empty, some took towards the park, some cross the river, others down it; all seeking the noise in the depth of silence.

Ex. 23.—This sentence must be cut up into five or six. But the unity of the whole scene must be preserved.

ON INDUSTRY.

BARROW, 1669.

I.

WE may consider that industry doth befit the constitution and frame of our nature, all the faculties of our soul and organs

* June 8rd, 1665. Naval victory over the Dutch.

of our body being adapted in a congruity and tendency thereto ; our hands are suited for work, our feet for travel, our senses to watch for occasion of pursuing good and eschewing evil, our reason to plod and contrive ways of employing the other parts and powers ; all these, I say, are formed for action, and that not in a loose and gadding way, or in a slack and remiss degree, but in regard to determinate ends, with vigour requisite to attain them ; and especially our appetites do prompt to industry, as inclining to things not attainable without it ; according to that aphorism of the wise man : "The desire of the slothful killed him, for his hands refused to labour ;" that is, he is apt to desire things which he cannot attain without pain ; and not enduring it, he for want thereof doth feel a deadly smart and anguish ; wherefore, in not being industrious, we defeat the intent of our Maker, we pervert His works and gifts, we forfeit the use and benefit of our faculties, we are bad husbands of nature's stock.

Ex. 24.—Turn the above into modern English. Break up the sentences ; leave out the *thereofs* and *theretos* ; and make the language much less abstract.

Barrow's style is full and expressive, but lumbering and overloaded with words. He has often to have recourse to the clumsy expedient of "I say," in order to fetch his breath at the middle of a long sentence.

II.

In consequence hereto, industry doth preserve and perfect our nature, keeping it in good tune and temper, improving and advancing it towards the best state. The labour of our mind in attentive meditation and study doth render it capable and patient of thinking upon any object or occasion, doth polish and refine it by use, doth enlarge it by accession of habits, doth quicken and rouse our spirits, diluting and diffusing them into their proper channels. The very labour of our body doth keep the organs of action sound and clean, discussing (dispersing) fogs and superfluous humours, opening passages, distributing nourishment, exciting vital heat ; barring the use of it, no good constitution of soul and body can subsist ; but a foul rust, a dull numbness, a resty listlessness, a heavy unwieldiness, must seize on us ; our spirits will be stifled and choked, our hearts will grow faint and languid, our parts (faculties) will flag and decay ; the vigour of our mind and the health of our body will be much impaired.

Ex. 25.—Turn the above into modern English. Almost every clause will require recasting ; and Barrow's words and phrases need not be closely adhered to.

THE MORE WE KNOW, THE LARGER IS THE CIRCLE OF OUR IGNORANCE.

RICHARD BAXTER, 1671.

HERETOFORE I knew much less than now, and yet was not half so much acquainted with my ignorance. I had a great delight in the daily new discoveries which I made, and of the light which shined in upon me (like a man that cometh into a country where he never was before); but I little knew either how imperfectly I understood those very points whose discovery so much delighted me, nor how much might be said against them, nor how many things I was yet a stranger to; but now I find far greater darkness upon all things, and perceive how very little it is that we know, in comparison of that which we are ignorant of, and have far meaner thoughts of my own understanding, though I must needs know that it is better furnished than it was then.—*Saint's Rest.*

Ex. 26.—The last long sentence may very well be made into three or four. The thought will also bear amplification.

HEALTH AND LONG LIFE.

SIR WILLIAM TEMPLE, 1672.

I HAVE heard, and very credibly, of many in my life above a hundred years old, brought as witnesses upon trials of title and bounds of land, but have observed most of them to have been of Derbyshire, Staffordshire, or Yorkshire, and none above the rank of common farmers. The oldest I ever knew any person of quality, or any gentleman, either at home or abroad, was fourscore and twelve. This, added to all the former recitals or observations, either of long-lived races or persons in any age or country, makes it easy to conclude that health and long life are usually blessings of the poor, not of the rich; and the fruits of temperance rather than of luxury and excess. And, indeed, if a rich man does not in many things live like a poor, he will certainly be the worse for his riches: if he does not use exercise, which is but voluntary labour; if he does not restrain appetite by choice, as the other does of necessity; if he does not practise sometimes even abstinence and fasting, which is the last extreme of want and poverty; if his cares and troubles increase with his riches, or his passions with his pleasures; he will certainly impair in health whilst he improves his fortunes, and lose more than he gains by the bargain; since health is the best of all human possessions.

and without which the rest are not relished or not kindly enjoyed.

Ex. 27.—Take notes of the above; then write a paper on VOLUNTARY POVERTY as a HELP to LONG LIFE. Points: exercise; temperance; want. The obverse cases.

Ex. 28.—Turn the above into more modern English. Dr. Johnson thought that Temple was the first English writer whose sentences were rhythmical and compact. His sentences are, indeed, generally well-balanced; but much of his phraseology is now a little antiquated.

CHARACTER OF WILLIAM III.

BISHOP BURNET, 1679. .

HE had a thin and weak body, was brown-haired, and of a clear and delicate constitution. He had a Roman eagle nose, bright and sparkling eyes, a large front, and a countenance composed to gravity and authority. All his senses were critical and exquisite. He was always asthmatical; and the dregs of the small-pox falling on his lungs, he had a constant deep cough. His behaviour was solemn and serious; seldom cheerful, and but with a few. He spoke little, and very slowly, and most commonly with a disgusting dryness, which was his character at all times, except in a day of battle, for then he was all fire, though without passion. He was then everywhere, and looked to everything. He had no great advantage from his education. De Witt's discourses were of great use to him; and he, being apprehensive of the observations of those who were looking narrowly into everything he said or did, had brought himself under a habitual caution, that he could never shake off, though, in another sense, it proved as hurtful as it was then necessary to his affairs. He spoke Dutch, French, English, and German, equally well; and he understood the Latin, Spanish, and Italian, so that he was well fitted to command armies composed of several nations. He had a memory that amazed all about him, for it never failed him. He was an exact observer of men and things. His strength lay rather in a discerning and sound judgment, than in imagination or invention. His designs were always great and good, but it was thought that he trusted too much to that, and that he did not descend enough to the humours of his people, to make himself and his notions more acceptable to them. This, in a government that has so much freedom in it as ours, was more necessary than he was inclined to believe. His reservedness grew on him, so that it disgusted most of those who

served him; but he had observed the errors of too much talking, more than those of too cold a silence.

Ex. 29.—Turn the above into more modern English. The sentences will not require to be shortened; but many of the clauses will bear amplification, and some of the epithets may be formed into subordinate clauses.

Burnet is simply a gossip, and most of his sentences are quite unorganized. His writings look like a series of jottings or notes for a history; and one statement follows another like a list of groceries or the directions in a cookery-book.

WORDS AS THE MARKS OF IDEAS.

JOHN LOCKE, 1690.

MAN, though he have a great Variety of Thoughts, and such, from which others, as well as himself, might receive Profit and Delight, yet they are all within his own Breast, invisible, and hidden from others, nor can of themselves be made to appear. The Comfort and Advantage of Society not being to be had without Communication of Thoughts, it was necessary that Man should find out some external sensible signs, whereby those invisible *Ideas*, which his Thoughts are made up of, might be made known to others. For this purpose, nothing was so fit, either for Plenty or Quickness, as those articulate Sounds, which, with so much Ease and Variety, he found himself able to make. Thus, we may conceive how *Words*, which were by nature so well adapted to that purpose, come to be made use of by Men, as the *Signs of their Ideas*; not by any natural Connection that there is between particular articulate Sounds and certain *Ideas*, for then there would be but one Language amongst all Men; but by a voluntary Imposition, whereby such a Word is made arbitrarily the Mark of such an *Idea*. The Use then of Words is to be sensible Marks of *Ideas*; and the *Ideas* they stand for, are their proper and immediate Signification.

Ex. 30.—Recast the whole of the above passage. Carry on Locke's view, and state that written words are the visible signs of the audible signs, which represent to other men the ideas and feelings which exist in our own minds.

Locke's writings are over-pointed. His clauses and sentences are heavy and clumsy; and they much want rhythm as well as sprightliness.

OF RETENTION.

JOHN LOCKE, 1690.

MEMORY is, as it were, the storehouse of our ideas. For the

narrow mind of man, not being capable of having many ideas under consideration at once, it was necessary to have a repository to lay up those ideas, which at another time it might have the use of. But our ideas being nothing but actual perceptions in the mind, which cease to be anything when there is no perception of them, this laying up of our ideas in the repository of the memory signifies no more but this,—that the mind has a power, in many cases, to revive perceptions which it has once had; with this additional perception annexed to them,—that it has had them before. And in this sense it is that our ideas are said to be in our memories, when indeed they are actually nowhere, but only there is an ability in the mind, when it will, to revive them again; and, as it were, paint them anew on itself, though some with none, some with less difficulty; some more lively, and others more obscurely.

Ex. 31.—The last sentence should be broken up into two.

OF THE PUBLIC GOOD.

ALGERNON SIDNEY, 1690.

MEN are valiant and industrious when they fight for themselves and their country; they prove excellent in all the arts of war and peace, when they are bred up in virtuous exercises, and taught by their fathers and masters to rejoice in the honours gained by them. They love their country, when the good of every particular man is comprehended in the public prosperity, and the success of their achievements is improved to the general advantage. They undertake hazards and labour for the government when it is justly administered; when innocence is safe, and virtue honoured; when no man is distinguished from the vulgar, but such as have distinguished themselves for the bravery of their actions; when no honour is thought too great for those who do it eminently, unless it be such as cannot be communicated to others of equal merit; they do not spare their persons, purses, or friends, when the public powers are employed for the public benefit, and imprint the like affections in their children from their infancy.

Ex. 32.—Turn this into several sentences; and develop the thoughts where you think it necessary. Instead of the weak beginnings "They love," "They undertake," put "Such men love" or "They come to love their country." Vary the form of the sentences.

AMERICAN-INDIAN TRADITIONS OF THE SPIRIT WORLD.

THE SPECTATOR, ADDISON, 1710.

THE visionary, whose name was Marratou, after having travelled for a long space under one hollow mountain, arrived at length on the confines of this world of spirits, but could not enter it by reason of a thick forest, made up of bushes, brambles, and pointed thorns, so perplexed and interwoven with one and another, that it was impossible to find a passage through it. Whilst he was looking about for some track or pathway that might be worn in any part of it, he saw a huge lion couched under the side of it, who kept his eye upon him in the same posture as when he watches for his prey. The Indian immediately started back, whilst the lion rose with a spring, and leaped towards him. Being wholly destitute of all other weapons, he stooped down to take up a huge stone in his hand, but to his infinite surprise grasped nothing, and found the supposed stone to be only the apparition of one. If he was disappointed on this side, he was as much pleased on the other, when he found the lion, which had seized on his left shoulder, had no power to hurt him, and was only the ghost of that ravenous creature it appeared to be.

Ex. 33.—It is extremely difficult to alter Addison, except for the worse. Still the sentences may be made shorter and clearer; and the rhythm is here and there old-fashioned.

POLITENESS.

SPECTATOR, No. 103, ADDISON, 1711.

My friend the divine having been used with words of complaisance (which he thinks could be properly applied to no one living, and I think could be only spoken of him, and that in his absence) was so extremely offended with the exceptive way of speaking civilities among us, that he made a discourse against it at the club; which, he concluded with this remark,—That he had not heard one compliment made in our society since its commencement. Every one was pleased with his conclusion; and as each knew his goodwill to the rest, he was convinced that the many expressions of kindness and service, which we ordinarily meet with, are not natural where the heart is well inclined; but are a prostitution of speech, seldom intended to mean any part of what they express, never to mean all they express.

Ex. 34.—Turn the above into more modern English; shorten the sentences, and make them less involved. Some of the words are used in an absolute meaning.

PHYSIOGNOMY.

SPECTATOR, No. 86, ADDISON, 1711.

THOSE who have established physiognomy into an art, and laid down rules of judging men's tempers by their faces, have regarded the features much more than the air.

I have seen a very ingenious author on this subject who founds his speculations on the supposition, that as a man hath in the mould of his face, a remote likeness to that of an ox, a sheep, or lion, an hog, or any other creature; he hath the same resemblance in the frame of his mind, and is subject to those passions which are predominant in the creature that appears in his countenance. Accordingly he gives the prints of several faces that are of a different mould, and by a little overcharging the likeness, discovers the figures of these several kinds of brutal faces in human features.

Ex. 35.—Recast the above passage, shorten the sentences, and put it into more modern English. The pointing is defective.

THE ENGLISH LANGUAGE.

SPECTATOR, No. 135, ADDISON, 1711.

I HAVE somewhere read of an eminent person, who used in his private offices of devotion, to give thanks to Heaven that he was not born a *Frenchman*. For my own part, I look upon it as a peculiar blessing that I was born an *Englishman*. Among many other reasons, I think myself very happy in my country, as the language of it is wonderfully adapted to a man who is sparing of his words, and an enemy to loquacity.

The *English* delight in silence more than any other *European* nation, if the remarks made upon us by foreigners are true. Our discourse is not kept up in conversation, but falls into more pauses and intervals than in our neighbouring countries; as it is observed, that the matter of our writings is thrown much closer together, and lies in a narrower compass than is usual in the works of foreign authors. For, to favour our natural taciturnity, when we are obliged to utter our thoughts, we do it in the shortest way we are able, and give as quick a birth to our conceptions as possible.

I have only considered our language as it shows the genius and natural temper of the *English*, which is modest, thoughtful, and sincere, and which, perhaps, may recommend the people,

though it has spoiled the tongue. We might perhaps carry the same thought into other languages, and deduce a great part of what is peculiar to them from the genius of the people who speak them. It is certain, the light talkative humour of the *French* has not a little infected their tongue, which might be shown by many instances; as the genius of the *Italians*, which is so much addicted to music and ceremony, has moulded all their words and phrases to those particular uses. The stateliness and gravity of the *Spaniards* shows itself to perfection in the solemnity of their language; and the blunt honest humour of the *Germans* sounds better in the roughness of the *High-Dutch*, than it would in a politer tongue.

Ex. 36.—Turn the above passage into more modern English. Make the statements more direct, and leave out the connectives *as, for, etc.*

The sentence beginning "Our discourse" may run thus: "The conversation of Englishmen is seldom continuous, but is broken by more and longer pauses than conversation in foreign countries; and it has also been observed, that the style of our writers is more compact."

DEATH AND CHARACTER OF QUEEN ELIZABETH.

DAVID HUME, 1761.

SOME incidents happened which revived her tenderness for Essex, and filled her with the deepest sorrow for the consent which she had unwarily given to his execution.

The Earl of Essex, after his return from the fortunate expedition to Cadiz, observing the increase of the queen's fond attachment towards him, took occasion to regret that the necessity of her service required him often to be absent from her person, and exposed him to all those ill offices which his enemies, more assiduous in their attendance, could employ against him. She was moved with his tender jealousy, and making him the present of a ring, desired him to keep that pledge of her affection, and assured him that into whatever disgrace he should fall, she should immediately, upon sight of it, recall her former tenderness, would afford him a patient hearing, and would lend a favourable ear to his apology. Essex, notwithstanding all his misfortunes reserved this precious gift to the last extremity; but, after his trial and condemnation, he resolved to try the experiment, and he committed the ring to the Countess of Nottingham, whom he desired to deliver it to the queen. The countess was prevailed on by her husband, the mortal enemy of Essex, not to execute the commission: and Elizabeth, who still expected that her favourite

would make this last appeal to her tenderness, and who ascribed the neglect of it to his invincible obstinacy, was, after much delay and many internal combats, pushed by resentment and policy to sign the warrant for his execution. The Countess of Nottingham falling into sickness, and afflicted with the near approach of death, was seized with remorse for her conduct; and having obtained a visit from the queen, she craved her pardon, and revealed to her the fatal secret. The queen, astonished with this incident, burst into a furious passion: she shook the dying countess in her bed, and crying to her that God might pardon her, but she never could, she broke from her, and thenceforth resigned herself to the deepest and most incurable melancholy. She rejected all consolation; she even refused food and sustenance; and, throwing herself on the floor, she remained sullen and immovable, feeding her thoughts on her afflictions, and declaring life and existence an insufferable burden to her. Few words she uttered; and they were all expressive of some inward grief which she cared not to reveal; but sighs and groans were the chief vent which she gave to her despondency, and which, though they discovered her sorrows, were never able to ease or assuage them. Ten days and nights she lay upon the carpet, leaning on cushions which her maid brought her, and her physicians could not persuade her to allow herself to be put to bed, much less to make trial of any remedies which they prescribed to her. Her anxious mind at last had so long preyed on her frail body, that her end was visibly approaching, and the council assembled, sent the keeper, admiral, and secretary, to know her will with regard to her successor. She answered with a faint voice, that as she had held a regal sceptre, she desired no other than a royal successor. Cecil requesting her to explain herself more particularly, she subjoined that she would have a king to succeed her, and who should that be but her nearest kinsman, the King of Scots. Being then advised by the Archbishop of Canterbury to fix her thoughts upon God, she replied that she did so, nor did her mind wander in the least from Him. Her voice soon after left her; her senses failed; she fell into a lethargic slumber, which continued some hours, and she expired gently, without further struggle or convulsion (March 24), in the seventieth year of her age, and forty-fifth of her reign.

Ex. 37.—The above is an excellent example of vivid and full description—prompted by a highly sympathetic imagination. Take notes of the chief points.

Ex. 38.—Rewrite the passage from your own notes.

LIFE AT LAUSANNE.

GIBBON. DECEMBER 27TH, 1783.

THE unfortunate are loud and loquacious in their complaints, but real happiness is content with its own silent enjoyment; and if that happiness is of a quiet uniform kind, we suffer days and weeks to elapse without communicating our sensations to a distant friend. By you, therefore, whose temper and understanding have extracted from human life on every occasion the best and most comfortable ingredients, my silence will always be interpreted as an evidence of content, and you would only be alarmed—the danger is not at hand—by the too frequent repetition of my letters. Perhaps I should have continued to slumber, I don't know how long, had I not been awakened by the anxiety which you express in your last letter. . . .

From this base subject I descend to one which more seriously and strongly engages your thoughts,—the consideration of my health and happiness. And you will give me credit when I assure you, with sincerity, that I have not repented a single moment of the step which I have taken, and that I only regret the not having executed the same design two, or five, or even ten years ago. By this time I might have returned independent and rich to my native country; I should have escaped many disagreeable events that have happened in the meanwhile, and I should have avoided the parliamentary life, which experience has proved to be neither suitable to my temper nor conducive to my fortune.

Ex. 39.—The style of Gibbon is extremely formal—sometimes even to pomposity and stiltedness. Rewrite the above passage in an easier, more familiar and epistolary style.



PART VII.

ABSTRACT SUBJECTS—FROM GOOD WRITERS—WITH OUTLINES.



ABSTRACT SUBJECTS—FROM GOOD WRITERS—WITH OUTLINES.

THE plan of writing an abridgment, or skeleton, or outline, of a passage from a good writer, and then rewriting the passage from one's own abridgment, is one that may be employed with the greatest benefit. It is in fact the one right way of learning composition. It is also one way of learning to think. It may be used to get up the substance of whole books ; and there are few better ways of weaving the matter and the style of great writers into the memory. The greatest care must be taken not to pick up the mannerism of a writer like Macaulay or Carlyle, while none of his power has been gained. The young learner must everywhere restrain himself, and aim only at a plain, simple, and straightforward statement ; and, if he must be eloquent, the eloquence must be forced upon him by the subject. It is difficult to overrate the result upon the mind of a pupil of thus living and working, as it were, for months with some great writer, of looking at objects with his eyes, and of learning how to put his thoughts into the best form, and in the broadest and clearest light.

The teacher may, on this model, give as many more exercises as he pleases from any good author.

SELF-RESTRAINT.

WHAT noble propriety and grace do we feel in the conduct of those, who, in their own case, exert that recollection and self-command which constitute the dignity of every passion, and which bring it down to what others can enter into! We are disgusted with that clamorous grief, which, without any delicacy, calls upon our compassion with sighs and tears, and importunate lamentations. But we reverence that reserved, that silent and majestic sorrow, which discovers itself only in the swelling of the eyes, in the quivering of the lips and cheeks, and in the distant, but affecting coldness of the whole behaviour. It imposes the like silence upon us. We regard it with respectful attention, and watch with anxious concern over our whole behaviour, lest by any impropriety we should disturb that concerted tranquillity which requires so great an effort to support.

The insolence and brutality of anger, in the same manner when we indulge its fury without check or restraint, is, of all objects, the most detestable. But we admire that noble and generous resentment which governs its pursuit of the greatest injuries, not by the rage which they are apt to excite in the breast of the sufferer, but by the indignation which they naturally call forth in that of the impartial spectator; which allows no word, no gesture, to escape it beyond what this more equitable sentiment would dictate; which never, even in thought, attempts any greater vengeance, nor desires to inflict any greater punishment, than what every indifferent person would rejoice to see executed.

And hence it is, that to feel much for others and little for ourselves, that to restrain our selfish and to indulge our benevolent affections, constitutes the perfection of human nature; and can alone produce among mankind that harmony of sentiments and passions in which consists their whole grace and propriety. As to love our neighbour as we love ourselves, is the great law of Christianity, so it is the great precept of nature to love ourselves only as we love our neighbour, or what comes to the same thing, as our neighbour is capable of loving us.—ADAM SMITH.

Ex. 1.—Enlarge from the following :—

OUTLINE.—1. A passion is noble in proportion to its being held in check so that it can be sympathized with by others. 2. Grief that is clamorous only excites disgust. 3. But a silent sorrow—a grief that is under command, and that tries to hide itself and imposes tranquillity on the behaviour, commands our most real respect. 4. In the same way compare anger and resent-

ment. 5. True resentment measured by concomitant feeling of impartiality. 6. The perfection of human nature is to feel as much as possible for others, and as little as possible for ourselves. 7. We ought to love our neighbour as ourselves; and we ought to love ourselves no better than our neighbour loves us.

NOTES ON THE INDIAN PENAL CODE.

It is impossible to fix any limit to the amount of a fine which will not either be so high as to be ruinous to the poor, or so low as to be no object of terror to the rich. There are many millions in India who would be utterly unable to pay a fine of fifty rupees; there are hundreds of thousands from whom such a fine might be levied, but whom it would reduce to extreme distress; there are thousands to whom it would give very little uneasiness; there are hundreds to whom it would be a matter of perfect indifference, and who would not cross a room to avoid it. The number of the poor in every country exceeds in a very great ratio the number of the rich. The number of poor criminals exceeds the number of rich criminals in a still greater ratio. And to the poor criminal it is a matter of absolute indifference whether the fine to which he is liable be limited or not, unless it be so limited as to render it quite inefficient as a mode of punishing the rich. To a man who has no capital, who has laid by nothing, whose monthly wages are just sufficient to provide himself and family with their monthly rice, it matters not whether the fine for assault be left to be settled by the discretion of the courts, or whether a hundred rupees be fixed as the maximum. There are no degrees in impossibility. He is no more able to pay a hundred rupees than he is to pay a lac. A just and wise judge, even if entrusted with a boundless discretion, will not, under ordinary circumstances, sentence such an offender to a fine of a hundred rupees. And the limit of a hundred rupees would leave it quite in the power of an unjust or inconsiderate judge to inflict on such an offender all the evil which can be inflicted on him by means of fine.

If, in imitation of Mr. Livingstone, we provide that no fine shall exceed one fourth of the amount of the offender's property, no serious fine will ever be imposed in this country without a long and often most unsatisfactory investigation, in which it would be necessary to decide many obscure questions of right purposely darkened by every artifice of chicanery. And even if this great practical difficulty did not exist, we should see strong objections to such a provision in a very large class of cases.—

MACPHERSON.

Ex. 2.—Enlarge from the following :—

OUTLINE.—1. Difficult to fix the limit of a fine. 2. Fine bears unequally on rich and on poor. 3. Pressure of a fine on the different grades of society. 4. More poor in every country than rich. 5. More poor criminals than rich criminals. 6. A fine which would be a terror to a poor man quite indifferent to a rich man. 7. A too high fine—like a hundred rupees—is just as impossible, and therefore as little deterrent to a poor man as a fine of a hundred thousand pounds (a lac). 8. A fine in proportion to offender's property would entail a long investigation, which might be defeated.

MIRTH.

THOUGH a certain kind of wit, like other intellectual gifts, may co-exist with moral depravity, there has often been a playfulness in the best and greatest men—in Phocion, in Socrates, in Luther, in Sir Thomas More—which, as it were, adds a bloom to the severer graces of their character, shining forth with amaranthine brightness when storms assail them, and springing up in fresh blossoms under the axe of the executioner. How much is our affection for Hector increased by his tossing his boy in his arms, and laughing at his childish fears! Smiles are the language of love; they betoken the complacency and delight of the heart in the object of its contemplation. Why are we to assume that there must needs be bitterness or contempt in them, when they enforce a truth or reprove an error? On the contrary, some of those who have been richest in wit and humour have been among the simplest and kindest-hearted of men. I will only instance Fuller, Bishop, Erle, La Fontaine, Matthew Claudius, Charles Lamb. . . . A laugh, to be joyous, must flow from a joyous heart; but without kindness there can be no true joy. And what a dull, plodding, trampling, clanking would the ordinary intercourse of society be, without wit to enliven and brighten it! When two men meet, they seem to be kept at bay through the estranging effects of absence, until some sportive sally opens their hearts to each other. Nor does anything spread cheerfulness so rapidly over a whole party or an assembly of people, however large. Reason expands the soul of the philosopher; imagination glorifies the poet, and breathes a breath of spring through the young and genial; but if we take into account the numberless glances and gleams whereby wit lightens our every-day life, I hardly know what power ministers so bountifully to the innocent pleasures of mankind.

Too, it cannot be requisite, to a man's being in earnest,

that he should wear a perpetual frown. Or is there less of sincerity in Nature during her gambols in spring than during the stiffness and harshness of her wintry gloom? Does not the birds' blithe carolling come from the heart quite as much as the quadruped's monotonous cry? And is it then altogether impossible to take up one's abode with truth and to let all sweet homely feelings grow about it and cluster around it, and to smile upon it as on a kind father or mother, and to sport with it and hold light and merry talk with it as with a loved brother or sister; and to fondle it and play with it as with a child? No otherwise did Socrates and Plato commune with truth; no otherwise did Cervantes and Shakespeare. On the other hand, the outcries of those who exclaim against every sound more lively than a bray or a bleat, as derogatory to truth, are often prompted, not so much by their deep feeling of the dignity of the truth in question, as of the dignity of the person by whom that truth is maintained. It is our vanity, our self-conceit, that makes us so sore and irritable. To a grave argument we may reply gravely, and fancy that we have the best of it; but he who is too dull or too angry to smile, cannot answer a smile, except by fretting or frowning. Olivia lets us into the secret of Malvolio's distaste for the clown.—ARCHDEACON HARE.

Ex. 3.—Enlarge the following Outline, after reading the passage carefully over; and develop fully the allusion to Olivia and Malvolio in the play of "Twelfth Night."

OUTLINE.—1. A kind of playfulness in the best men,—in Sir Thomas More, in Luther, in Socrates, in Phocion. 2. A charm thereby added to the sterner graces of their character. 3. This charm seen even in the last moments of a violent death. 4. We respect Hector the more for his playfulness with his infant son. 5. Smiles show the delight and real affection of the heart. 6. Some of the kindest-hearted and best of men have been the wittiest and most humorous; for instance, Fuller, Charles Lamb, La Fontaine. 7. What a dark world it would be without some wit and merriment. 8. Wit is like sunshine. 9. Knitted brows are not an absolute proof of sincerity. 10. Nature does not always have a wintry aspect. 11. Socrates and Plato discussed the most important subject in a light and graceful way. 12. "Truth," some say, "must be inculcated not in a merry, pleasant way, but in precisely the reverse; proved to be quite wrong." 13. Olivia reveals to us how Malvolio came to hate the clown.

REFLECTIONS ON WAR.

PART I.

To confine our attention to the number of the slain would give us a very inadequate idea of the ravages of the sword. The

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lot of those who perish instantaneously may be considered, apart from religious prospects, as comparatively happy, since they are exempt from those lingering diseases and slow torments to which others are liable. We cannot see an individual expire, though a stranger or an enemy, without being sensibly moved, and prompted by compassion to lend him every assistance in our power. Every trace of resentment vanishes in a moment; every other emotion gives way to pity and terror. In these last extremities, we remember nothing but the respect and tenderness due to our common nature. What a scene, then, must a field of battle present, where thousands are left without assistance, and without pity, with their wounds exposed to the piercing air, while the blood, freezing as it flows, binds them to the earth, amidst the trampling of horses, and the insults of an enraged foe! If they are spared by the humanity of the enemy, and carried from the field, it is but a prolongation of torment. Conveyed in uneasy vehicles, often to a remote distance, through roads almost impassable, they are lodged in unprepared receptacles for the wounded and the sick, where the variety of distress baffles all the efforts of humanity and skill, and renders it impossible to give to each the attention he demands. Far from their native home, no tender assiduities of friendship, no well-known voice, no wife, or mother, or sister is near to soothe their sorrows, relieve their thirst, or close their eyes in death. Unhappy man! and must you be swept into the grave unnoticed and unnumbered, and no friendly tear be shed for your suffering or mingled with your dust?

PART II.

We have hitherto only adverted to the sufferings of those who are engaged in the profession of arms, without taking into our account the situation of the countries which are the scene of hostilities. How dreadful to hold everything at the mercy of an enemy, and to receive life itself as a boon dependent on the sword! How boundless the fear which such a situation must inspire, where the issues of life and death are determined by no known laws, principles, or customs, and no conception can be formed of our destiny except as far as it is dimly deciphered in characters of blood, in the dictates of revenge, and the caprices of power! Conceive, but for a moment, the consternation which the approach of an invading army would impress on the peaceful villages in the neighbourhood. When you have placed

yourself for an instant in that situation, you will learn to sympathise with those unhappy countries which have sustained the ravages of arms. But how is it possible to give you an idea of these horrors? Here you behold rich harvests, the bounty of Heaven and the reward of industry, consumed in a moment, or trampled under foot, while famine and pestilence follow the footsteps of desolation. There the cottages of peasants given up to the flames, mothers expiring through fear, not for themselves, but for their infants; the inhabitants flying with their helpless babes in all directions, miserable fugitives on their native soil. In another part, you witness opulent cities taken by storm; the streets, where no sounds were heard but those of peaceful industry, filled on a sudden with slaughter and blood, resounding with the cries of the pursuer and the pursued; the palaces of nobles demolished, the houses of the rich pillaged, and every age, sex and rank, mingled in promiscuous massacre and ruin.—
ROBERT HALL.

Ex. 4.—Enlarge Part I. from the following:—

OUTLINE.—1. No one can have an adequate idea of the devastations of war merely from the number of the killed. 2. Terrible scene, a field of battle; dead and wounded lying scattered about; air keen and piercing, horses and men rushing over and trampling upon the poor wretches on the ground. 3. No kind eye to pity them; no fitting lodging for them; no kind relative to smooth their weary pillow. 4. The dead are buried unregretted and uncared for; no friend to drop a pitying tear over the friendless dead.

Ex. 5.—Enlarge Part II. from the following:—

OUTLINE.—5. Terrible condition of the country in which the war is carried on. The terror of the inhabitants, the consternation of the country people at the approach of an armed foe; the standing corn and crops in the fields trampled under foot; the labours of the husbandman of no avail; homesteads in flames; men, women and children hastening away from the scene of strife, the mothers with their helpless infants in their arms. 6. Captured cities, the stormers rushing through streets once filled with peaceful and industrious artisans, now strewn with corpses, and resounding with the shouts of the victors and the groans of the vanquished; stately mansions wrecked and their rich treasures carried off; blood flowing in torrents.

Ex. 6.

I once saw a shepherd, says a famous *Italian* author, who used to divert himself in his solitudes with tossing up eggs and catching them again without breaking them; in which he had arrived to so great a degree of perfection, that he would keep up four at a time for several minutes together playing in the air, and falling into his hand by turns. I think, says the author, never saw a greater severity than in this man's face; for I

wonderful perseverance and application, he had contracted the seriousness and gravity of a privy counsellor; and I could not but reflect with myself that the same assiduity and attention, had they been rightly applied, might have made him a greater mathematician than *Archimedes*.—SPECTATOR, No. 160.

Write a short paper on SERIOUSNESS IN TRIFLES, with the above as a text.

Ex. 7.

Bodily labour is of two kinds, either that which a man submits to for his livelihood, or that which he undergoes for his pleasure. The latter of them generally changes the name of labour for that of exercise, but differs only from ordinary labour as it rises from another motive.

A country life abounds in both these kinds of labour, and for that reason gives a man a greater stock of health, and consequently a more perfect enjoyment of himself, than any other way of life. I consider the body as a system of tubes and glands, or to use a more rustic phrase, a bundle of pipes and strainers, fitted to one another after so wonderful a manner as to make a proper engine for the soul to work with. . . . And that we might not want inducements to engage us in such an exercise of body as is proper for its welfare, it is so ordered that nothing valuable can be procured without it. Not to mention riches and honour, even food and raiment are not to be come at without the toil of the hands and sweat of the brows. Providence furnishes materials, but expects that we should work them up ourselves. The earth must be laboured before it gives its increase, and when it is forced into its several products, how many hands must they pass through before they are fit for use? Manufactures, trade, and agriculture, naturally employ more than nineteen parts of the species in twenty; and as for those who are not obliged to labour, by the condition in which they were born, they are more miserable than the rest of mankind unless they indulge themselves in that voluntary labour which goes by the name of Exercise.—SPECTATOR, No. 115.

Write a short paper on LABOUR AND EXERCISE; and develop the idea that labour bears the same relation to the body politic (the State), that exercise does to the individual.

Ex. 8.—LADY'S HEAD-DRESS.

There is not so variable a thing in nature as a lady's head-

dress. Within my own memory I have known it rise and fall above thirty degrees. About ten years ago, it shot up to a very great height, insomuch that the female part of our species were much taller than the men. The women were of such an enormous stature, that *we appeared as grasshoppers before them*: At present the whole sex is in a manner dwarfed and shrunk into a race of beauties that it seems almost another species. I remember several ladies, who were once very near seven foot high, that at present want some inches of five. How they came to be thus curtailed I cannot learn; whether the whole sex be at present under any penance which we know nothing of, or whether they have cast their head-dresses in order to surprise us with something in that kind which shall be entirely new; or whether some of the tallest of the sex, being too cunning for the rest, have contrived this method to make themselves appear sizeable, is still a secret; though I find most are of opinion, they are at present like trees new-lopped and pruned, that will certainly sprout up and flourish with greater heads than before. . . . One may observe that women in all ages have taken more pains than men to adorn the outside of their heads; and indeed I very much admire, that those female architects, who raise such wonderful structures out of ribbands, lace, and wire, have not been recorded for their respective inventions. It is certain there has been as many orders in these kind of building, as in those which have been made of marble. Sometimes they rise in the shape of a pyramid, sometimes like a tower, and sometimes like a steeple.—SPECTATOR, No. 98, p. 73.

Write a paper on THE MUTABILITY OF FASHIONS IN DRESS—with the above passage as a text.

Ex. 9.

The face of justice is like the face of the god Janus. It is like the face of those lions, the work of Landseer, which keep watch and ward around the records of our country's greatness. She presents one tranquil and majestic countenance towards every point of the compass, and every quarter of the globe. That rare, that noble, that imperial virtue, has this above all other qualities, that she is no respecter of persons, and she will not take advantage of a favourable moment to oppress the wealthy for the sake of flattering the poor, any more than she will condescend to oppress the poor, for the sake of pampering

the luxuries of the rich.—MR. GLADSTONE, *Irish Land Bill*, 11th March, 1870.

Write a paper on JUSTICE STANDING BETWEEN RICH AND POOR, with the above as a text.

Ex. 10.—VALUE OF TIME.

THE disposition to defer every important design to a time of leisure, and a state of settled uniformity, proceeds generally from a false estimate of the human powers. If we except those gigantic and stupendous intelligences, who are said to grasp a system by intuition, and bound forward from one series of conclusions to another, without regular steps through intermediate propositions, the most successful students make their advances in knowledge by short flights, between each of which the mind may lie at rest. For every single act of progression a short time is sufficient; and it is only necessary that, whenever that time is afforded, it be well employed.

Few minds will be long confined to severe and laborious meditation; and when a successful attack on knowledge has been made, the student recreates himself with the contemplation of his conquest, and forbears another incursion till the new-acquired truth has become familiar, and his curiosity calls upon him for fresh gratifications. Whether the time of intermission is spent in company or in solitude, in necessary business or in voluntary levities, the understanding is equally abstracted from the object of inquiry; but, perhaps, if it be detained by occupations less pleasing, it returns again to study with greater alacrity than when it is glutted with ideal pleasures, and surfeited with intemperance of application. He that will not suffer himself to be discouraged by fancied impossibilities, may sometimes find his abilities invigorated by the necessity of exerting them in short intervals, as the force of a current is increased by the contraction of its channel.—S. JOHNSON.

1. Why we procrastinate. 2. How knowledge is advanced. 3. A long period is not necessary for every single stage of advancement. 4. The best use must be made of time. 5. Long continued strain upon the mind can be sustained by few. 6. Rest is necessary after a victory. 7. In the cessation from work the mind may be invigorated in many ways. 8. If the pleasures be uncongenial the student returns to his work with renewed ardour. 9. Abilities strengthened by cessation from work.

Ex. 11.—PEACE AND WAR.

Contrast the features of Peace and War, taking the following extract as your basis:—

ONE could almost believe that one saw, at one view, the two empires of good and evil. The forests have given place to cultivated fields; the morass is dried up; the land has become solid; is covered with meadows, pastures, domestic animals, smiling and healthy habitations; cities have risen up on regular plains; wide roads are traced between them; everything shows that men are seeking the means of drawing near to one another; they no longer dread, or seek to murder each other. The sea-ports are filled with vessels receiving all the productions of the earth, and serving to exchange its riches. A countless multitude, living in peace and abundance upon the fruits of their labours, has succeeded to the nations of hunters, who were always struggling between war and famine. What has produced these wonders? What has renovated the face of the earth? What has given to man this dominion over embellished, fruitful and perfected nature? The benevolent genius is security. It is security which has wrought out this great metamorphosis. How rapid have been its operations! It is scarcely two centuries since William Penn reached these savage wilds, with a colony of true conquerors: for they were men of peace, who sullied not their establishment by force, and who made themselves respected only by acts of benevolence and justice.—JEREMY BENTHAM.

1. The two empires of good and evil almost seen at one glance. 2. What men in security have done; land drained; woods cleared away; farms laid out; cities regularly planned; highways; links of communication; harbours crammed with shipping. 3. The race of hunters has disappeared; countless millions of industrious men have succeeded to them. 4. What mighty power has brought about this change? 5. Who is the benevolent genius? 6. Its workings have been quick. 7. William Penn's band of hardy adventurers; how they conducted themselves.

Ex. 12.—ON THE INHERENT PLEASURE OF THE VIRTUOUS AND MISERY OF THE VICIOUS AFFECTIONS.

GOD is the Lover and, because so, the Patron and Rewarder of virtue. He hath so constituted our nature, that in the very flow and exercise of the good affections, there shall be the oil of gladness. There is instant delight in the first conception of

benevolence; there is sustained delight in its continued exercise; there is consummate delight in the happy, smiling, and prosperous result of it. Kindness and honesty and truth are of themselves, and irrespective of their rightness, sweet unto the taste of the inner man. Malice, envy, falsehood, injustice, irrespective of their wrongness, have, of themselves, the bitterness of gall and wormwood. The Deity hath annexed a high mental enjoyment, not to the consciousness only of good affections, but to the very sense and feeling of good affections. However closely these may follow each other, nay, however implicated or blended together they may be at the same moment into one compound state of feeling, they are not the less distinct, on that account, of themselves. They form two pleasurable sensations, instead of one; and their opposition, in the case of every virtuous deed or virtuous desire, exhibits to us that very concurrence in the world of mind which obtains with such frequency and fulness in the world of matter, affording, in every new part that is added, not a simple repeated only, but a vastly multiplied evidence for design, throughout all its combinations. There is a pleasure in the very sensation of virtue, and there is a pleasure attendant on the sense of its rectitude.—CHALMERS.

The above passage is too wordy, and ought to be much simplified.

1. What God is; how He has constituted us; the pleasure there is in doing a good action. 2. How pleasant benevolence is to our feelings; how bitter and distasteful malice, envy, falsehood, and injustice are. 3. God has implanted an intense mental enjoyment in acts of benevolence; more than one pleasurable sensation formed. 4. Their opposition; what it consists of; the very feeling of virtue pleasurable; the sense of rectitude also pleasurable.

Ex. 13.—HUMILITY.

I believe the first test of a truly great man is his humility. I do not mean by humility, doubt of his own power, or hesitation in speaking his opinions; but a right understanding of the relation between what *he* can do and say, and the rest of the world's sayings and doings. All great men not only know their business, but usually know that they know it, and are not only right in their main opinions, but they usually know that they are right in them, only they do not think much of themselves on that account. Arnolfo knows he can build a good dome at Florence; Albert Dürer writes calmly to one who had found fault with his work, "It cannot be better done;" Sir Isaac Newton knows that he has worked out a problem or two that would have puzzled

anybody else,—only they do not expect their fellow-men therefore to fall down and worship them; they have a curious undersense of powerlessness, feeling that the greatness is not *in* them, but *through* them; that they could not do or be anything else than God made them. And they see something divine and God-made in every other man they meet, and are endlessly, foolishly, incredibly merciful.”

Write a paper on HUMILITY AND CONFIDENCE, with the above as a text.

STYLE.

THE excellence of the ancient writers does not consist in a trick that can be learned, but in the perfect adaptation of means to ends. The secret of the style of the great Greek and Roman authors is that it is the perfection of good sense. In the first place, they never use a word without a meaning, or a word which adds nothing to the meaning. They always (to begin with) had a meaning: they knew what they wanted to say; and their whole purpose was to say it with the highest degree of exactness and completeness, and bring it home to the mind with the greatest possible clearness and vividness. It never entered into their thoughts to conceive of a piece of writing as beautiful in itself, abstractedly from what it had to express: its beauty must all be subservient to the most perfect expression of the sense. The *curiosa felicitas* which their critics ascribe in a pre-eminent degree to Horace, expresses the standard at which they all aimed. Their style is exactly described by Swift's definition, “The right words in the right places.” Look at an oration of Demosthenes: there is nothing in it which calls attention to itself as style at all; it is only after a close examination we perceive that every word is as it should be, and where it should be, to lead the hearer smoothly and imperceptibly into the state of mind which the orator wishes to produce. The perfection of the workmanship is only visible in the total absence of any blemish or fault, and of anything which checks the flow of thought and feeling, anything which even momentarily distracts the mind from the main purpose. But then (as has been well said) it was not the object of Demosthenes to make the Athenians cry out, “What a splendid speaker!” but to make them say, “Let us march against Philip.” It was only in the decline of ancient literature that ornament began to be cultivated merely as ornament. In the time of its maturity, not the merest epithet was put in because it was

thought beautiful in itself; nor even for a merely descriptive purpose, for epithets purely descriptive were one of the corruptions of style which abound in Lucan, for example: the word had no business there unless it brought out some feature which was wanted, and helped to place the object in the light which the purpose of the composition required. These conditions being complied with, then indeed the intrinsic beauty of the means used was a source of additional effect, of which it behoved them to avail themselves, like rhythm and melody of versification. But these great writers knew that ornament for the sake of ornament, ornament which attracts attention to itself, and shines by its own beauties, only does so by calling off the mind from the main object, and thus not only interferes with the higher purpose of human discourse, which ought, and generally professes, to have some matter to communicate, apart from the mere excitement of the moment, but also spoils the perfection of the composition as a piece of fine art, by destroying the unity of effect. This, then, is the first great lesson in composition to be learnt from the classical authors. The second is, not to be prolix. In a single paragraph, Thucydides can give a clear and vivid representation of a battle, such as a reader who has once taken it into his mind can seldom forget. The most powerful and affecting piece of narrative perhaps in all historical literature is the account of the Sicilian catastrophe in his seventh book, yet how few pages does it fill! The ancients were concise, because of the extreme pains they took with their compositions; almost all moderns are prolix, because they do not. The great ancients could express a thought so perfectly in a few words or sentences, that they did not need to add any more: the moderns, because they cannot bring it out clearly and completely at once, return again and again, heaping sentence upon sentence, each adding a little more elucidation, in hopes that though no single sentence expresses the full meaning, the whole together may give a sufficient notion of it. In this respect I am afraid we are growing worse instead of better, for want of time and patience, and from the necessity we are in of addressing almost all writings to a busy and imperfectly prepared public. The demands of modern life are such—the work to be done, the mass to be worked upon, are so vast,—that those who have anything particular to say—who have, as the phrase goes, any message to deliver—cannot afford to devote their time to the production of masterpieces. But they would do far worse than they do; if there had never been masterpieces, or if they had never known

them. Early familiarity with the perfect, makes our most imperfect production far less bad than it otherwise would be. To have a high standard of excellence often makes the whole difference of rendering our work good when it would otherwise be mediocre.—MILL: *Inaugural Address, University of St. Andrews.*

Ex. 14.—Make an abridgment of the above.

Ex. 15.—Rewrite the passage from your own abridgment.

Ex. 16.

WHEN people who are tolerably fortunate in their outward lot do not find in life sufficient enjoyment to make it valuable to them, the cause generally is, caring for nobody but themselves. To those who have neither public nor private affections, the excitements of life are much curtailed, and in any case dwindle in value as the time approaches when all selfish interests must be terminated by death; while those who leave after them objects of natural affection, and especially those who have also cultivated a fellow-feeling with the collective interests of mankind, retain as lively an interest in life on the eve of death as in the vigour of youth and health. Next to selfishness, the principal cause which makes life unsatisfactory, is want of mental cultivation. A cultivated mind—I do not mean that of a philosopher, but any mind to which the fountains of knowledge have been opened, and which has been taught, in any tolerable degree, to exercise its faculties,—finds sources of inexhaustible interest in all that surrounds it; in the objects of nature (1), the achievements of art (2), the imaginations of poetry (3), the incidents of history (4), the ways of mankind, past (5), and present (6), and their prospects in the future. It is possible, indeed, to become indifferent to all this, and that too, without having exhausted a thousandth part of it; but only when one has had from the beginning no moral or human interest in those things, and has sought in them only the gratification of curiosity.—MILL.

Write a paper on SELFISHNESS—considered as (a) moral isolation, and (b) as mental indifference. Enlarge on 1, 2, 3, 4, 5, 6, as the different pursuits of the mind.

Ex. 17.

Write a short paper on "SCIENCE THE FRIEND OF MAN," with these lines as the text. Touch on the following points: Science helps man to communicate with man; helps on a mutual understanding; subdues nature and makes her useful to man; promotes peace and art.

O YE, the wise who think, the wise who reign!
From growing commerce loose her latest chain,

And let the fair white-winged peacemaker fly
 To happy havens under all the sky,
 And mix the seasons and the golden hours,
 Till each man find his own in all mens' good,
 And all men work in noble brotherhood,—
 Breaking their mailed fleet and armed towers,
 And ruling by obeying nature's powers,
 And gathering all the fruits of peace, and crowned with all her
 flowers.—TENNYSON.

Ex. 18.

HAVELOCK.

HE is gone. Heaven's will is best :
 Indian turf o'erlies his breast.
 Ghoul in black nor fool in gold
 Laid him in yon hallowed mould.
 Guarded to a soldier's grave
 By the bravest of the brave,
 He hath gained a nobler tomb
 Than in old cathedral gloom ;
 Nobler mourners paid the rite
 Than the crowd that craves a sight ;
 England's banners o'er him waved :
 Dead, he keeps the realm he saved.
 Strew not on the hero's hearse
 Garlands of a herald's verse ;
 Let us hear no words of Fame
 Sounding loud a deathless name ;
 Tell us of no vauntful Glory
 Shouting forth her haughty story ;
 All life long his homage rose
 To far other shrines than those.
 " In hoc signo," pale nor dim,
 Lit the battle-field for him ;
 And the praise he sought and won,
 Was the crown for duty done.

Punch.

Write a short paper on the GRAVE OF HAVELOCK, and work out the ideas in the verses,—that it was better he should rest in the soil of India,—that he did not fight for fame or "glory," but for duty—and only for duty, as the expression of the will of God : "As ever in his great Task-master's eye."

Ex. 19.

THE mountains wooded to the peak, the lawns,
 And winding glades high up like ways to Heaven,
 The slender coco's drooping crown of plumes,
 The lightning flash of insect and of bird,
 The lustre of the long convolvuluses
 That coiled around the stately stems, and ran
 Ev'n to the limit of the land, the glows
 And glories of the broad belt of the world,—
 All these he saw. But what he fain had seen
 He could not see,—the kindly human face,
 Nor ever hear a kindly voice, but heard
 The myriad shriek of wheeling ocean-fowl,
 The league-long roller thundering on the reef,
 The moving whisper of huge trees that branched
 And blossomed in the zenith, or the sweep
 Of some precipitous rivulet to the wave,
 As down the shore he ranged, or all day long
 Sat often in the seaward gazing gorge
 A shipwrecked sailor, waiting for a sail:
 No sail from day to day, but every day
 The sunrise broken into scarlet shafts
 Among the palms and ferns and precipice s;
 The blaze upon the waters to the east;
 The blaze upon his island overhead;
 The blaze upon the waters to the west;
 Then the great stars that globed themselves in heaven,
 The hollower bellowing ocean, and again
 The scarlet shafts of sunrise, but no sail.

TENNYSON: *Enoch Arden*.

Write a short paper on the FEELINGS OF A SHIPWRECKED SAILOR ON A DESERT ISLAND. Adapt Tennyson's description, but avoid his language and rhythm. Work out the point that the splendid and gorgeous beauty of the island, only makes him feel more solitary and miserable—makes him miss the human face a great deal more.

(From "IDEAS OF THE DAY," by F. Buxton.)

Ex. 20.

It is a leading characteristic of the English system that the State does not set up schools of its own, but c

helps those set on foot by private persons, under certain conditions.

Two ideas have contributed to give the system this shape.

(1) The idea that the education must be religious as well as secular. And it is only by what is called a denominational system that this end can be gained, without boundless difficulties.

(2) The idea that it is only those who help themselves who deserve help. Those who do nothing for their own children can have no claim on others.

(3) The idea that the existing local agencies are more likely to do the work economically, and proportionally to the local need, than a central agency.—REV. CANON NORRIS.

(4) The idea that, there being such great diversities of religious belief among the subjects of the English Crown, it is matter of necessity that religious education should be left to the discretion of the managers of the schools, and that the State should take no cognisance of its absence, presence, or nature.—AN M.P. SLIGHTLY MODIFIED.

This (denominational) system is disapproved of by many on account of its breadth. They hold the principle that the National Church alone should be recognised by the State as the teacher of the people.

Others disapprove of the system on account of its narrowness. Their idea is that the State should not countenance schools of a sectarian kind, but should set up schools independent of any church or sect whatever; and to this end they would substitute parish rates for State subventions.

Others condemn all interference by the State with education.

(1) Some, upon the principle that it is not within the province of the State to make men wise or moral, but only to shield men's rights. They think in taking A's money to educate B's children, the State is trespassing beyond its

true field of work, and is itself wronging A, instead of securing him from wrong.

(2) Some, under the idea that men do best what they do for themselves, and that the State spoils the work it takes out of their hands.

Write a short paper on either of the above views.

Ex. 21.—COMPETITIVE EXAMINATIONS.

THE present plan of subjecting applicants for employment in the public service to competitive examination has sprung from the following ideas—

(1) The idea that justice to the man himself demanded that the “right man should be in the right place,” and that there should be an end of jobbery.

(2) The idea that intelligence and industry, as a general rule, would imply moral goodness.

(3) The idea that education would be stimulated by these premiums.

(3)* The idea (mine) that education, properly so called, can never be promoted by stimulants at all.

(4) The idea that economy would ensue in the public service, fewer men being required to do the same amount of work as before, if they were better chosen.—A LEADING STATESMAN.

(5) But the great popularity of the scheme came from the idea that thus the middle classes would be enabled to push themselves into a higher social place.

The resistance to this scheme has mainly emanated from—

(1) The idea that fitness could not be thus tested.

(2) The idea that trustworthiness was more needed than ability; and would be less guaranteed under this system than before.

(3) The idea that disappointment, discontent, and indolence, would be the result of obtaining higher ability and education than was needed.

(4) The idea that the higher ranks ought not to be pushed aside from the upper departments of public employment.

(5) The idea that this system destroys the ministerial obligation and privilege of absolute selection.—*Spectator*.

Write a short paper on either of the above views.



PART VIII.



IDEAS FOR ESSAYS.



IDEAS FOR ESSAYS.

“**A**S a practical rule in all cases, whether it be an exercise that is written for practice’ sake, or a composition on some real occasion, an outline should be first drawn out—a *skeleton* as it is sometimes called—of the substance of what is to be said. The more briefly this is done, so that it does but exhibit clearly the several heads of the composition, the better; because it is important that the whole of it be placed before *the eye* and *the mind* in a small compass, and be taken in as it were at a glance; and it should be written therefore, not in sentences, but like a table of contents. Such an outline should not be allowed to *fetter* the writer, if, in the course of the actual composition, he finds any reason for deviating from his original plan. It should serve merely as a *track* to mark out a path for him, not as a *groove* to confine him. But the practice of drawing out such a skeleton will give a coherence to the composition, a due *proportion* of its several parts, and a clear and easy arrangement of them, such as can rarely be attained if one begins by *completing* one portion before thinking of the rest.”

WHATELY.

SHORT ESSAYS ON ABSTRACT SUBJECTS, WITH A FEW SUGGESTIONS.

EX. 1. AFFECTATION.—The smallest affectation is a vice. It is a weakness, and causes a double loss—one from itself, because it is nothing, a mere negation; and another, from the fact that it prevents our getting

advantage and strength from some quality we really have. It also makes us ridiculous. In fact, we are never ridiculous for what we *are*, since God made us so, but only for what we pretend to be. It is a mark that we want either sense or sincerity.

Ex. 2. HUMILITY.—The fullest and best ears of corn hang lowest to the ground (*Reynolds*). Humility is the hall-mark of wisdom (*Collier*). It is a mark of trust in the reality of things and in God—that, if there is anything in us, it will show itself without our striving. We are infinitely less wise than God.

Ex. 3. JOY AND SORROW.—There is no rose without thorns. But it often happens that the thorns long outlive the rose (*Richter*). In life action is everything; joy and sorrow come of themselves (*Goethe*).

Ex. 4. PROMOTION.—A ruler who appoints any man to an office, when there is in his dominions another man better qualified for it, sins against God and against the state (*Koran*).

Ex. 5. KINDLINESS.—Good breeding shows itself most, where, to an ordinary eye, it appears the least (*Addison*). He that is greatest among you, let him be servant unto the least (*Luke ix. 23*). The essence of all vulgarity lies in want of sensation (*Ruskin*).

Ex. 6. MERE TALK.—I hear the noise of the mill-stone, but I see no meal (*Persian Proverb*). Waste words addle questions (*Andrewes*).

Ex. 7. MISCELLANEOUS READING.—Reading without purpose is sauntering, not exercise. More is got from one book on which the thought settles for a definite end in knowledge, than from libraries skimmed over by a wandering eye. A cottage flower gives honey to the bee; a king's garden none to the butterfly (*E. Bulwer*). Familiar acquaintance is perpetually mistaken for accurate knowledge (*Whewell*). Had I read as much as others, I had remained as ignorant as they (*Hobbes*).

Ex. 8. TRUE GREATNESS.—A man's true greatness lies in the consciousness of an honest purpose in life, founded on a just estimate of himself and everything else, on frequent self-examination, and a steady obedience to the rule he knows to be right, without troubling himself about what others may think or say, or whether they do or do not do that which he thinks and says and does (*George Long*). It also consists in the perception of the largest amount of truth—in the resting in that, and in the best hopes for our friends, mankind, and one's self. The greatest thoughts are the simplest, and so are the greatest men (*Hare*). Be substantially great in thyself, and

more than thou appearest unto others; and let the world be deceived in thee, as they are in the light of heaven (*Sir J. Browne*).

Ex. 9. TASTE.—Taste, if it mean anything but a paltry connoisseurship must mean a general susceptibility to truth and nobleness; a sense to discern, and a heart to love and reverence all beauty, order, goodness, wheresoever, and in whatsoever forms and accomplishments they are to be seen. This surely implies, as its chief condition, not any given external rank or situation, but a finely gifted mind, purified into harmony with itself, into keenness and justice of vision; above all, kindled into love and generous admiration (*Carlyle*).

Ex. 10.—Write an essay on READING, and take hints from the following extracts.

For general improvement a man should read whatever his immediate inclination prompts him to; though, to be sure, if a man has a science to learn, he must regularly and resolutely advance. What we read with inclination makes a stronger impression. If we read without inclination, half the mind is employed in fixing the inclination; so there is but half to be employed on what we read.—DR. JOHNSON.

If you are in a strait—a very good indication as to choice—perhaps the best you could get is a book you have a great curiosity about. You are then in the readiest and best of all possible conditions to improve by that book. It is analogous to what doctors tell us about the physical health and appetite of the patient. You must learn to distinguish between false appetite and real. There is such a thing as a false appetite, which will lead a man into vagaries with regard to diet, will tempt him to eat spicy things which he should not eat at all, and would not but that it is loathsome, and for the moment a baseness of mind. A man ought to inquire and find out what he really and truly has an appetite for; what suits his constitution; and that, doctors tell him, is the very thing he ought to have in general. And so with books.—CARLYLE'S *Rectorial Installation Address*.

Reading furnishes the mind only with materials of knowledge; it is thinking that makes what we read ours. We are of the ruminating kind, and it is not enough to cram ourselves with a great load of collections; unless we chew them over again, they will not give us strength and nourishment. There are, indeed, in some writers, visible instances of deep thought, close and acute reasoning, and ideas well pursued. The light these would give would be of great use if their readers would imitate them; all the rest are but particulars fit to be turned into knowledge; but that can be done only by our own meditation and examining the reach, force, and coherence of what is said; and then, as far as we see the connection of ideas, so far is it

ours; without that, it is so much loose matter floating in our brain.—
LOCKE.

Ex. 11.—Write an essay on BUSINESS HABITS, and take hints from the following extracts:—

Do instantly whatever is to be done; take the hours of reflection or recreation after business, and never before it. When a regiment is under march, the rear is often thrown into confusion, because the front does not move steadily and without interruption. It is the same thing with business. If that which is first in hand is not instantly, steadily, and regularly despatched, other things accumulate behind, till affairs begin to press all at once, and no human brain can stand the confusion. Pray, mind this—it is one of your few weak points—a habit of the mind it is which is very apt to beset men of intellect and talent, especially when their time is not regularly filled up, but left at their own arrangement. But it is like the ivy round the oak, and ends by limiting, if it does not destroy, the power of manly and necessary exertion. I must love a man so well to whom I offer such a word of advice that I will not apologize for it, but expect to hear you are become as regular as a Dutch clock—hours, quarters, minutes, all marked and appropriated.—SIR WALTER SCOTT.

Some interesting and highly intelligent remarks were made in reference to the principles of military administration by Colonel Chesney in the course of a lecture he gave yesterday at Aldershot. He said that during a visit he paid not long since to a Prussian staff officer of high rank, he was greatly struck by the absence of nearly all detail work from the cabinet in which he was received, and of all hurry from the manner of the colonel who entertained him. On the other hand, when he came back to England he read in a magazine a striking account of the hurry and worry that prevailed in our War Office just before the autumn campaign. Our army administrators were more flurried in transacting the business incidental to a few manoeuvres by twenty or thirty thousand men, than a Prussian staff would have been in directing the preparations for the march of a great army in a hostile territory. Colonel Chesney attributes the superiority of the Prussian system to decentralisation, or rather that which “it is the fashion to call decentralisation, but which really consists in throwing the proper responsibility on the proper men.” We are not sure if a perfect system of departmental responsibility ought not rather to be described as centralisation than by the contrary expression; but it is not necessary to dispute about terms when the meaning they are intended to convey is clear. It is easy to understand that much of the confusion that is visible when military operations on a large scale have to be undertaken in this country is due to the manner in which the supreme departments are overloaded with

duties relating to the management of details. Such overloading is the origin of all fuss in government, and when fuss comes in at the door, good management flies out of the window. The difference between a good man of business in private affairs, and a clumsy manager doomed to make failures, is very often just this—the unsuccessful man is fussy, and the successful man is cool. He does not waste his energy on unworthy tasks. The man who does most in private life often seems to the careless observer to be most frequently at leisure. Go into an office and find its chief ready to turn round his chair and discuss the Alabama question for ten minutes, and you may feel convinced that he is at leisure because he has a genius for doing important work quickly. Discover another up to his eyes in papers, distracted at the bare idea of turning from them for a moment, and you may be sure he is a Lord of Misrule. If these generalisations apply to private business, they apply with tenfold greater force to the great departments of State.—*Standard*.

I have such strong faith in the power that attends a habit of confining the attention to the present moment, that I should be disposed to make it the ground-work of every system of education. Have a work for every moment, and mind the moment's work. Surely, if some such principle as this were at the root of our teachings, it must be greatly helpful in delivering the mind from that visionary state of thinking wherein it is always making images, and building castles in the air; and, being suffered to stray and run about as it likes, is sure to be taken captive by a troop of idle fancies that devour its noble capabilities, and reduce it to a dry and withered condition, in which it necessarily becomes brittle, and soon irritated, soon decomposed, and the victim of futile impatience with everything and everybody, oftentimes it does not know why.—*Reminiscences of Thought and Feeling*.

Ex. 12.—Write an essay on THE TRUE GENTLEMAN, and take ideas from the following extracts:—

Strong in a single-hearted humility, a perfect unconsciousness of self, an honest and sincere absorption in high and holy themes and objects, there was in him what we so seldom see, a perfect logic of life; his minutest deeds were the results of his sublimest principles. His whole nature, moral, physical, and intellectual, was simple, pure, and cleanly. He was temperate as an anchorite in all matters of living; avoiding, from a healthy instinct, all those intoxicating stimuli then common among the clergy. In his early youth, indeed, he had formed an attachment to the almost clerical pipe; but, observing a delicate woman once nauseated by coming into an atmosphere which he and his brethren had polluted, he set himself gravely to reflect that what could so offend a woman must needs

be uncomely and unworthy a Christian man; wherefore he laid his pipe on the mantelpiece, and never afterwards renewed the indulgence. In all his relations with womanhood he was delicate and reverential, forming his manners by that old precept, "The elder women entreat as mothers, the younger as sisters"—which rule, short and simple as it is, is nevertheless the most perfect *résumé* of all true gentlemanliness.—*Minister's Wooing*.

You may depend upon it, religion is, in its essence, the most gentlemanly thing in the world. It will *alone* gentelize, if unmixed with cant; and I know nothing else that will *alone*. Certainly not the army, which is thought to be the great embellisher of manners.—COLERIDGE's *Table Talk*, 1830.

Ex. 13.—Write a short paper on GOOD MANNERS, with suggestions from the following extracts.

Manners are of more importance than laws. In a great measure, the laws depend on them. The law touches us but here and there, and now and then. Manners are what vex or soothe, corrupt or purify, exalt or debase, barbarise or refine us, by a constant, steady, uniform, insensible operation, like that of the air we breathe. They give their whole colour to our lives. According to their quality they aid morals, they supply them, or they totally destroy them.—BURKE.

There cannot be a more injudicious way of improving a person's manners than that which was adopted in my own case—viz., directing his attention to that point, and, above all, setting him to copy the manners of others. If he is bent, and solely bent, on giving pleasure, he will easily *catch* in good society those forms and expressions which are, as it were, the language (in many cases, the arbitrary language) for giving utterance to that wish. He will then be thinking of others, not of himself, which is the very essence of politeness. By the opposite plan you drive him to think of himself, and of others only in reference to the figure he makes in their eyes; the result of which must be either shyness or affectation, and generally both together: the former springing from fear of exposure, the other from ambition for display. I, accordingly, in whom the former much predominated, suffered all the agonies of extreme shyness for many years, and if the efforts to which I was continually stimulated had been in any degree successful, or had been applauded as such, I should probably have gone on to affectation, and have remained conscious all my life; but finding no encouragement, I was fortunately driven to utter despair. I then said to myself, "Why should I endure this torture all my life to no purpose? I would bear it still if there was any progress made, any success to be hoped for; but since there is not, I will die quietly without taking any more doses. I have tried my very utmost, and find that I must be as awkward as a bear all my life in spite of it. I will endeavour to think as

little about it as a bear, and make up my mind to endure what can't be cured." From this time I struggled as vigorously to harden myself against censure as ever I had to avoid it, like a stag at bay (who faces about to fight when he finds that flight is vain); and with as much effort as the said stag, for it is not without a hard and persevering struggle that consciousness can be shaken off. I was acting more wisely than I thought at the time, for I had not then that clear view of the subject that I now have, and consequently I succeeded beyond my expectations; for I not only got rid of the personal suffering of shyness, but also of most of those faults of manner which consciousness produces, and acquired at once an easy and natural manner,—careless, indeed, in the extreme, from its originating in a stern defiance of opinion, which I had convinced myself must ever be against me; rough and awkward, for smoothness and grace are quite out of my way; and of course tutorially pedantic,—but unconscious, and therefore giving expression to that good-will towards men which I really feel. And these, I believe, are the main points.—ARCHBISHOP WHATELY'S *Common-Place Book*.

Ex. 14.—Write an essay on EDUCATION IN DIFFERENT RANKS, and work out the following paradox:—

From frequently reflecting upon the course and method of educating youth in this and a neighbouring kingdom, with the general success and consequence thereof, I am come to this determination: that education is always the worse in proportion to the wealth and grandeur of the parents; nor do I doubt in the least, that if the whole world were now under the dominion of one monarch (provided I might be allowed to choose where he should form the seat of his empire), the only son and heir of that monarch would be the worst educated mortal that ever was born since the creation; and I doubt the same proportion will hold through all degrees and titles, from an emperor downwards to the common gentry."—SWIFT.

ADDITIONAL LIST OF SUBJECTS.

(Outlines of these should be brought first to the master, and approved of, before the paper is written by the pupil.)

1. England Fifty Years Ago.

(Without railways, telegraphs, almost no newspapers. Social life uninfluenced by the Continent; but the political life of England with strong influence on the Continent. Causes. Effects.)

2. A Foreigner's Difficulties with the English Language.
3. Discontent: the Story of a Working Man and his Wife who change Places for one Day.

4. The Art of Gardening.

(Adapt one's arrangements to the nature of the ground. "The art itself is Nature." Large gardens and small gardens.)

5. The Blunders of a Bashful Man.
6. The Story of Phæton.
7. Orpheus and Eurydice.
8. The return of Odysseus to Ithaca.
9. The Siege of Troy.
10. The Story of Midas.
11. Sir Joseph Paxton.
12. Robert Stephenson.
13. Isambard Brunel.
14. The Last Days of Count Egmont.
15. The Trial of Warren Hastings.
16. The Carnival at Rome.
17. The Landing of Columbus in the New World.
18. Moses at the Fair (*Vicar of Wakefield*).
19. The Gathering of Charity Children at St. Paul's.
20. Story of the Merchant of Venice.
21. The Story of Hamlet.
22. An Imaginary Life of any one of Shakspeare's Secondary Characters:—(a) Shylock; (b) Polonius; (c) Ophelia; (d) Hotspur, etc.
23. The Siege of Paris.
24. On the Use of Diaries.
25. A Country Town.
26. A Visit to a Country House.
27. A Steamboat Voyage.
28. The Pleasures of Skating.
29. A Visit to the Zoological Gardens.

30. Too Late for the Train, and the Consequences.
31. "On dit" est un sot.
32. The Pied Piper of Hamelin.
33. The Spanish Armada.
34. Whittington on Modern London.
35. Addison's Feelings on sending an Article to the *Saturday Review*, and having it Declined with Thanks.
36. A Christmas Tree at Mrs. ——'s.
37. Thoughts of a Worn-out Broom.
38. London in the Season.
39. The British Museum.
40. A Visit to a Flower-Show.
41. The International Exhibition as a whole.
42. Any Section in the International Exhibition.
43. Good Society: "Un peu d'etiquette, mais point de froideur."
44. The Boat-Race.
45. Cricket.
46. Croquet.
47. Croquet and Cricket: a Contrast.
48. The Effects of Distance in Time and in Space.
 " 'Tis distance lends enchantment to the view
 And clothes the mountain in its azure hue."
49. Life of Achilles.
50. Life of Socrates.
51. Life of Xenophon.
52. The Retreat of the Ten Thousand.
53. The Burning of Bazeilles.
54. The Fall of the Second French Empire.
55. London Blocked up by Snow.
56. "If any one ask thee to go with him a mile, go with him twain."
57. An Account of a Charade.

58. A Journey in a Balloon.
59. An Imaginary Dialogue between Sir Thomas More and Mr. D'Israeli.
60. An English Family in France who cannot speak French.
61. Description of some remarkable Picture in the Academy.
62. The Last Request of King Arthur.
63. The Morte d'Arthur.
64. "Bon sang ne peut mentir."
65. A cold wet Summer.
66. Ninety in the Shade.
67. The Departure of the Guards for the Crimea.
68. Lord Clive.
69. Warren Hastings.
70. An Inundation of the Rhine.
71. A Comparison between Holland and Switzerland.
72. An Old Maid—perfectly contented.
73. The Massacre of Glencoe.
74. Autobiography of a Thimble.
75. The Town Mouse and the Country Mouse.
76. "There be four things that keep us from having our own way ;
Money, Fortune, Mrs. Grundy, and Policeman A."
77. Gray's Views of Human Life, as expressed in his Ode on Eton College.
78. The Life of Marlborough.
79. Queen Anne and the Duchess of Marlborough.
80. "Si vous souhaitez que votre mérite soit connu, connaissez le mérite des autres."
81. The Ups and Downs of the Napoleon Family.
82. Trusting to Appearances—the Mistakes that hence arise.
83. The Indian Mutiny.

84. The Massacre of St. Bartholomew.

85. The Storming of the Bastille.

86. Before and After.

"Success is full of promise till men get it; and then it is a last year's nest, from which the bird has flown."

87. Plain Speaking.

"Sincerity is an excellent instrument for the speedy despatch of business."
TILLOTSON.

88. Affectation.

"Affectation in any part of our carriage is lighting up a candle to our defects, and never fails to make us to be taken notice of, either as wanting sense or wanting sincerity."—LOCKE.

89. Good Sense and Humility.

"The fullest and best ears of corn hang lowest towards the ground."—
REYNOLDS.

"Humility is the hall-mark of wisdom."—COLLIER.

90. Discrimination and Criticism.

"To praise anything well is an argument of much more wit than to abuse."—TILLOTSON.

91. Empty Talk.

"I hear the noise of the mill-stone, but I see no meal."

92. Kindliness.

"A crowd is not company, and faces are but a gallery of pictures, and talk but a tinkling cymbal, where there is no love."—BACON.

93. *Esse quam videri.*

"Be substantially great in thyself, and more than thou appearest unto others; and let the world be deceived in thee, as they are in the lights of heaven."—SIR THOMAS BROWNE.

94. Prejudice.

"The sun himself looks through the morning mists."—ELLIOT.

95. Action and Suffering.

"In life action is everything; joy and sorrow come of themselves."—
GOETHE.

"There's many a good bit o' work done with a sad heart."—MRS. POYSEY.

96. Misrepresentation and Ridicule.

"He who misrepresents what he ridicules, does not ridicule what he misrepresents."—W. B. HODGSON.

97. Multum non Multa.

"Had I read as much as others, I had remained as ignorant as they."—
HOBBS.

98. The Faults of Others.

"The vices we scoff at in others laugh at us within ourselves."—SIR
THOMAS BROWNE.

99. Self-knowledge.

"The first step to self-knowledge is self-distrust. We must fall on our knees at the threshold, or we shall not gain entrance into the temple."



PART IX.

THE ART OF VERSE.



THE ART OF VERSE.

THE art of writing English Verse has been very much neglected in schools, especially in the present day. This is a pity, for two reasons. In the first place, practice in writing verse gives the pupil a more copious vocabulary than the writing of prose can give, and makes him more skilful in substituting a phrase that is in keeping for a phrase that does not seem to suit his present purpose. In the second place, this practice gives the pupil a nearer and clearer insight into the construction of verse and the best qualities of poetry, and thus enables him to gain a finer and subtler appreciation of the best productions of our best poets.

In attempting to write verse, the first thing to be done is to make ourselves thoroughly acquainted with its mechanical construction.

1. **ACCENT.**—English verse is made up of *lines*; and each line is made up of a number of *accents*. The following lines have each four accents:

*The way was long, the wind was cold,
The minstrel was infirm and old.*

Each accented syllable in these verses is preceded by an unaccented syllable.

2. **FEET.**—An accented syllable and one unaccented or two unaccented syllables, pronounced together, is called a

T

foot. The names of these feet have been, for convenience, taken from the Greek language; and it is as well to make ourselves acquainted with them. Let an accented syllable be called *a*, and an unaccented syllable *x*.

(a.) Then the following words will be represented by the formula *xa*:—*condémn*, *prefer*, *perháps*, *oursélves*, *compél*, *entíce*, *awáy*, *without*. Each of these is called an IAMBUS. An Iambus is, therefore, an accented syllable *preceded* by one unaccented syllable.

(b.) The following words will be represented by the formula *xxa*:—*cavaliér*, *domineér*, *intercéde*, *comprehénd*. Each of these is called an ANAPÆST. An Anapæst is, therefore, an accented syllable *preceded* by two unaccented syllables. There are not in the English language many single words that are Anapæsts, but they are made up, in verse, by the union of monosyllables. Thus—

With his báck | to the fiéld | and his féet | to the fée.

The Iambus and the Anapæst belong, by the fact of their accented syllable coming *last*, to the same system; and they can sometimes be interchanged with each other in the same line.

(c.) The following words can be represented by the formula *ax*:—*géntle*, *ríver*, *háppy*, *lády*, *ráven*, *sítting*, *mázes*, *túmble*. Each of these is called a TROCHEE. A Trochee, therefore, is an accented syllable *followed* by one unaccented syllable.

(d.) The following words can be represented by *axx*:—*háppily*, *mérrily*, *jaúntily*, *similar*, *billowing*, *térrible*, *sénsible*. Each of these is called a DACTYL. (The word *dactulos* means a finger—which has one long joint and two short ones.) A Dactyl is, therefore, an accented syllable *followed* by two unaccented syllables.

The Trochee and the Dactyl belong to the same system, as their accented syllable comes *first*.

(e.) The following words can be represented by the formula xax :—*réformér, opprèssive, despairing, deceítful, almíghty, treméndous*. Each of these is called an AMPHIBRACH. (The word means *short on both sides*.) An Amphibrach is, therefore, an accented syllable with one unaccented syllable *on each side*.

To sum up :

(a.) IAMBUS	=	$x a$	$^{\circ} \prime$	prefer.	} Same system.
(b.) ANAPÆST	=	$x x a$	$^{\circ} \circ \prime$	domineér.	
(c.) TROCHEE	=	$a x$	$\prime ^{\circ}$	lady.	} Same system.
(d.) DACTYL	=	$a x x$	$\prime ^{\circ} \circ$	térrible.	
(e.) AMPHIBRACH	=	$x a x$	$^{\circ} \prime ^{\circ}$	reveáling.	

3. KINDS OF VERSE.—The kinds of verse are called after the kinds of feet employed in them—that is, from the position of the accent. If the accent comes first in each set of syllables, the verse is Trochaic or Dactylic; if second, the verse is Iambic or Anapæstic. There are, therefore, as many kinds of verse as there are kinds of feet: *Iambic, Anapæstic, Trochaic, Dactylic, and Amphibrachic*.

But each of these are again subdivided into different kinds, from the *number* of feet (or number of accents) employed in them. For this purpose, each foot is called a *measure*, or, in Greek, *meter*. Thus a verse consisting of one foot is called a.

Monometer;

Dimeter, of two feet;

Trimeter, of three;

Tetrameter, of four;

Pentameter, of five;

And *Hexameter*, of six.*

* The first syllables of these words, which mean *one, two, etc.*, are also found in *Mon-arch, Di-phthong, Tri-angle, Tetr-arch, Penta-teuch, and Hexa-gon*.

It is necessary only to speak about those kinds of verse that are in commonest use.

A. By far the most usual kind of verse in English is *Iambic*. There are a thousand Iambic lines in English poetry for one Trochaic. And the most common Iambic is Iambic Pentameter = $5 \times a$. This is the verse of Chaucer, of Shakspeare, of Milton, of Dryden, of Pope, and of almost all the English poets.

When rhymed, it is called *Heroic Verse*; when unrhymed, it is called *Blank Verse*.

Behóld | four kíngs | in mǎj | estý | revéred |
With hoár | y whísk | ers ánd | a fórk | y beárd.

POPE'S *Rape of the Lock*.

This is rhymed Iambic Pentameter.

Great Hí | erárch | ! tell thoú | the sí | lent ský, |
And tell the stars, and tell yon rising sun,
Earth, with her thousand voices, praises God.—COLERIDGE.

This is unrhymed Iambic Pentameter, or Blank Verse.

Iambic Tetrameter ($4 \times a$) is also very common—either rhymed or alternately rhymed.

When wín | ter wínds | are piér | cing chíll |
And thróugh | the háw | thorn blóws | the gále;
With solemn feet I tread the hill
That overbrows the lonely vale.—LONGFELLOW.

This verse is often called *octosyllabic*; but it is better to keep our minds fixed on the number of accents. Coleridge has employed it with great skill and varied effect in his *Christabel*, but has mixed it with anapæsts. All he insists on is that each line shall have four accents—no matter how many or how few syllables. It is plain that the minimum of syllables is four; and, from the nature* of English ac-

* That is, an accented syllable cannot "carry" more than two unaccented syllables. A word of four syllables will always be found to have two accents.

centuation, the maximum can be no more than twelve. The following lines show both the maximum and the minimum:—

4 accents. 'Tis the mfd | dle of the níght | by the cás | tle clóck |
 4 „ And the ówl | has awá | kened the crów | ing cóck |
 4 „ Tú— | whít! | Tú— | whóo! |

There cannot be a better study in English verse than to go carefully through the, *Christabel*, and scan every line, and thus to observe how Coleridge manages his versification.

Iambic Trimeter (3 *x a*) is also found :

The kíng | was ón | the thróne |
 The-sát | raps thróged | the háll |

B. Anapæstic Verse is usually written with four anapæsts. That is, it is generally Anapæstic Tetrameter = 4 *x x a*.

hén repós | ing that níght | on my pál | let of stráw |

This verse can be mixed with Iambuses, as both feet—having the accent last—really belong to the same system :

Methought | from the bát | tle-fields' dreád | ful arráy |
 (Iambus.)

C. Trochaic Verse is not unusual, and it is almost always written in Tetrameters. That is, it is = 4 *a x*.

4 accents. Kíng Pan | díon | hé is | deád
 4 „ All thy | friénds are | lápped in | leád
 (In these lines an unaccented syllable is wanted to complete the foot.)

But in *Locksley Hall*, Tennyson has given us a Trochaic verse of eight accents, or Trochaic Octometer = 8 *a x*.

In the | spring a | fúller | crímsón | cómes up | ón the | róbin's | breást
 In the spring the wanton lapwing gets himself another crest.

But indeed, the verse might have been printed in two

halves; and then it would simply have been the usual Trochaic Tetrameter.

D. Dactylic verse is not at all common. It is very frequently mixed with Trochees, as both belong to the same system.

Brightest and | bést of the | sóns of the | mórning
(Trochee.)

This may be called Dactylic Tetrameter = 4 *a x x*, with one syllable wanting, or 4 *a x x* — (*i. e.* minus).

Tennyson has used it with great effect in his *Charge of the Light Brigade*.

2 accents. Cánnon to | right of them |
2 „ Cánnon to | léft of them |
2 „ Cánnon be | hínð them |
2 „ Vólleyed and | thúndered |
(Trochee.)

E. Amphibrachic Verse is still more rare; but it has been employed in pathetic poetry with effect.

There cáme to | the beách a | poor éxile | of Érin |

This is Amphibrachic Tetrameter = 4 *x a x*.

It is hardly necessary to discuss here at full length the irregularities of English verse. These are best learned by the careful reading of poetry. Besides, as these irregularities consist chiefly in the omission or in the redundancy of a syllable here and there, but *are never irregularities in the number of accents*, they are practically of little moment.

What is of far greater, in fact of infinite, moment to the beauty of verse—is the *rhythm*. By the rhythm is meant the infinitely varied succession of phrases of different lengths, different accentuation, and different sounds, which go to

make up the whole of a verse. If these phrases are of different lengths and different accentuation, and are so combined as to form the same kind of whole, the parts of which are, however, different in every different verse, then the ear receives the maximum of pleasure. This is a long study, and its principles cannot be discussed here. One central principle may, however, be mentioned ; that is :—

The CÆSURA,—or rest, halt, or break—in each line ought to be constantly varied.

Two examples will suffice. Pope has the cæsura almost always in the same place, so that Hazlitt justly compares his Pegasus to a rocking-horse—"short end down, long end up ; short end up, long end down." Milton, on the contrary, who was a much greater and truer artist than Pope, varies his cæsura infinitely. The symbol of Pope's cæsura would be a hard straight line ; of Milton's a highly varied and flowing curve.

The following lines are from Pope.

2	Upon her breast		a sparkling cross she wore,
2	Which Jews might kiss		and infidels adore ;
2	Her lively looks		a sprightly mind disclose—
2	Quick as her eyes,		and as unfixed as those ;
2	Favours to none,		to all she smiles extends ;
2	Oft she rejects,		but never once offends.

The following are from Milton.

2	But to my task :	Neptune, besides the sway
2½	Of every salt flood,	and each ebbing stream,
1	Took in,	by lot twixt high and nether Jove,
2	Imperial rule	of all the sea-girt isles
4	That like to rich and various gems	inlay
3½	The unadorned bosom	of the deep.

In the above lines, Milton places his cæsura after the first foot (1), or even after the fourth (4), but never keeps it

fixed to one place (2) like Pope. Hence the varied music of Milton's verse, the cast-iron sameness (the cleverness of the sense aside) of Pope's. Among modern poets, Tennyson varies the cæsura with perhaps the greatest success.

There are four necessary conditions of a good rhyme; and the rhyme is destroyed by the violation of any one of these conditions.

1. The two syllables which rhyme with each other must be accented. Thus *ring* rhymes with *sing*, but not with *pleasing*.

2. The last consonant must be the same.

3. The vowel sound must be the same.

4. The preceding consonant (or sound of combined consonants) must be different.

Thus rhymes may be discovered simply by going through the alphabet and adding on letters—single, double, and treble—to a final syllable. Thus from *at* we get *bat*, *cat*, (*dat*), *fat*, *gat*, *hat*,—*flat*, *sprat*, etc., etc.

But, as the English language is very poor in rhymes, certain allowances (or "poetical licences") are granted. While Spanish and Italian have an average of twenty-four rhymes to each word, English has an average of only three. Hence half-rhymes are admissible in English; and there is no objection to the following:—

taste	sun	love	allow	ever
last	upon	move	bestow	river

It must be observed, however, that the vowel sound in all of them is closely related, and that the other three rules of rhyme have been all observed.

In selecting rhymes, it is necessary to remember that a rhyme exists for the ear, and not for the eye. It follows that *freight* is an admissible rhyme with *wait*, though both *look* so very different.

The question now arises : How are we to set to work systematically to study verse ?

There are evidently two ways—and only two : (a) much reading, and (b) conscious imitation.

The analogy between learning to write verse and learning to paint or draw is tolerably complete. A student learns to paint first by the careful study of the best pictures of the best masters—by steeping his mind in them, and knowing them so well that he can reproduce them to himself with his eyes shut ; and secondly, by copying the best pictures.

(a) As regards the reading of poetry, that must be left to the pupil himself ; only, however, with this advice, to read only what is universally recognised as the best ; and in that, to read most, and most frequently, those poems which seem to him most musical in sound.

(b) As regards the conscious imitation of poetry, it naturally divides itself into three parts. A verse consists of three elements. 1. The Thought. 2. The Rhythmical Language ; and 3, The Rhyme. We may therefore gain three kinds of exercises in verse.

1. One kind of exercise, in which the Rhyme and the Sense are given, but the language is changed.

2. Another kind, in which the Rhyme alone is given.

3. A third kind, in which the Sense alone is given.

The following easy practice, in rearranging words into verse may, however, precede these.

Ex. 1.

Arrange the following in couplets. Some very slight alterations may be necessary.

1. We have swept over cities renowned in song ; they lie silent with deserts round them : (4 x x a.)

2. Ye birds that oversweep it in power and mirth, your tale of the beautiful earth is sad! (4 x a.)

3. All the day was spent in schools of wisdom; the rabbi bent his steps homeward at eve. (5 x a.)

4. Lo! the glowing sunset lies in the west, steeped in the glory of a thousand dyes. (5 x a.)

5. The fisherman, rocked at ease in his boat, sings out to the breeze his cheerful carol. (5 x a.)

6. Dim night—cool and still—is gathering over; faint lights begin to twinkle upon the hill. (5 x a.)

Ex. 2.

1. The monks always preferred a hill behind, to shelter from the wind church and abbey. (5 x a.)

2. The ceaseless tooth of time nor the march of the tempest could ever destroy that venerable arch. (5 x a.)

3. Those gallant cavaliers, in vain they fought for those who knew not either to resign or to reign. (5 x a.)

4. The very faintest relics of a shrine, of any worship whatever, awaken some divine thoughts. (5 x a.)

5. The torrent breaks up with a thousand bubbles, like man's glory which is vain, and his troubles, which are vainer. (5 x a.)

6. Her duties claimed attention through the day; and she aimed to be useful as well as resigned. (5 x a.)

Ex. 3.

Stanzas of four lines, alternately rhymed.

1. Who can wrench from their rocky hold the pillars of eternal night? What gloom can hide, what wind quench, the flame of the right eternal? (4 x a.)

2. That proud chapel, where the chiefs of Roslin lie uncoffined, seemed all on fire—each baron sheathed in his iron panoply for (instead of) a sable shroud. (4 x a.)

3. No nightingale in some shady haunt did ever chant more welcome notes to weary bands of travellers among the sands of Arabia (Arabian sands). (4 x a.)

Ex. 4.

Some slight alterations in phrase are requisite.

1. We paused beside the pool that lies beneath the boughs of

the forest (forest bough); each seemed as if it were a little sky engulfed in a world (that lay) below. (4 x a.)

2. The noble dame upon her high turret, who waits her gallant knight, looks to the western beam to espy the flash of bright armour. (4 x a and 3 x a.)

3. His mother looked from the window with all a mother's longing; his little sister walked weeping (along) the greenwood path to meet her brother. (4 x a.)

4. They sought him east, they sought him west; they sought all through (thorough) the forest; they saw only the cloud of night; they heard nothing but the roar of Yarrow. (4 x a.)

Ex. 5.

1. All she does graceful and useful, blessing and blest wherever she goes; pure-thoughted as the mirror of a lake (that watery glass), and Heaven (is) reflected in her face.

2. He stood on the verge of the steep hill, that looks over the towers and wood of Branksome; and martial murmurs proclaimed from below the southern foe approaching.

3. The guileless man is ever blest, all crooked paths are straight to him; fresh, ever-growing strength awaits him on his way to endless rest.

4. As he sang, the cithern dropt from his hands, the light of his eyes dimmed (became dim); nevermore rang from the rocks or the river-bank, the sound of that (*epithet*) hymn.

Ex. 6.

The following stanzas have four lines alternately rhyming; and the next two rhyme with each other.

1. I do not crave the garish pomp, the sparkling show, or the slave's golden shackles, the lordly ease that knows not the cares of men; nor does the delight of my calmer soul hang on dance and revelry by night.

2. To drink the crystal spring; to roam from land to land, and still to find a happy home in every place, and in all mankind friendly hearts, to take with gratitude and rich content the gifts sent by Heaven.

3. To rove in sunny climes, by deep blue seas, with slow and thoughtful steps; or, lying underneath the trees of more ancient and remote groves, to hear the sighing winds above me, and the silvery waterfalls replying.

4. To reap and hold from sunny smiles and rainy tears—from rough and smooth—rich harvests of the ripening years, when treasure is better than gold. I live content and free with these, with these, and with peace and liberty.

Ex. 7.

(3 *x a* and 4 *x a*.)

1. A fount retired among the hills began its flow, and soon acquired riches to bless the land (that lay) below; and though it freely spent its wealth, it grew the richer as it went (along).

2. For solitary hills contributed new rivulets (rills) from storm of rain and snow, to show their sympathy; and quickly the river reigns on the plains, as a monarch of all their plenty.

Ex. 8.

(Trochaic Tetrameter = 4 *a x*—).

(Words here and there to be altered).

Winter nights are long. It is late. In the grate crackle the ash-logs. Without howl shrill bitter winds; the withered leaves whirl about.

The daffodils, in the spring, fill the spaces of the hills, and the wood-anemones ripple in the (*epithet*) breeze.

Then the eager swallows come skimming around their old home. Together are gone storms and snow; we will enjoy the sunny weather.

Ex. 9.

(Iambic Pentameter alternately rhymed = 5 *x a*.)

A winter night! The (*epithet*) wind is high, rocking to and fro the leafless branches; the sailor's wife gazes at the starless sky, and shivers as she hears the storm-winds blow.

The sheep lie huddled together in the drifted snow, and the brave shepherd must roam seeking them; the struggling traveller sinks upon the road, he cannot reach his (*epithet*) home.

Happy those who sit round the fire on a night like this, the doors bolted, and the hearth blazing; may their hearts thrill with sympathy for every form of wretchedness on earth.

FIRST KIND OF EXERCISE.

RHYME AND SENSE GIVEN.

(The rhyme may be *changed* if the *sense* demands it.)

1. SENSE.—The moon is rising, the stars are in attendance on her; the heavens are clear. Trees cast a deep shadow, and a white mist is rising from the meadow.

RHYMES.—Splendour, attend her | bright || shadow, meadow | white.||

TWO VERSIONS.*

Iambic.

(3 x a +.)

The moon is up in splendour,
And golden stars attend her,
The heavens are calm and bright;
Trees cast a deepening shadow,
And slowly off the meadow
Mist rises silver white.

Trochaic.

(4 a x.)

See the moon arise in splendour,
While the faithful stars attend her
Thro' the silent hours of night.
All is still; and in the meadow,
Where the trees throw deep black
shadow,
Mists are rising chill and white.

E. J.

2. SENSE.—The summer is past; flowers no longer bloom; cold winds sweep over the landscape; the evergreen here and there peeps through the snow.

The throng of birds no longer charm the woods with their singing; the trees glitter with icicles; and the snow birds strive to cheer the cold landscape.

RHYMES.—1. O'er, more; sweeping, peeping; evergreen, seen.
2. Throng, song; glittering, twittering; cheer, drear.

* It should be mentioned that the second versions given here have all been done by pupils who had the rhymes dictated to them and the sense only read.

FOUR VERSIONS.

I. *Trochaic Trimeter.*

(3 a x -.)

Summer joys are o'er,
 Flowrets bloom no more,
 Wintry winds are sweeping;
 Thro' the snow-drifts; peeping,
 Cheerful evergreen
 Rarely now is seen.

* Now no pluméd throng
 Charms the wood with song;
 Ice-bound trees are glittering;
 Merry snow-birds, twittering,
 Fondly strive to cheer
 Scenes so cold and drear.

II. *Trochaic Tetrameter.*

(4 a x -.)

Now the summer days are o'er,
 Flowers and sunshine come no more,
 Nought but chill winds wildly sweeping
 O'er the snow, where, boldly peeping,
 The courageous evergreen
 Here and there around is seen.

Now no more the sweet voiced throng
 Wake the echoes to their song;
 Nought is heard but snow-birds twittering
 From the boughs with hoar-frost glittering,
 Now far off, and now more near,
 Through the still and frosty air,

E. J.

III.

When the ground is covered o'er
 With snow, and flowers are seen no more;
 Here and there still boldly peeping,
 'Spite the snowflakes past them sweep-
 ing,
 Holly-trees and evergreen
 Brighten up the wintry scene.

Tho' summer's little feathered throng
 No longer cheers us with its song,
 The sparrows in the eaves are twittering,
 The icicles are bright and glittering.
 They do their best our hearts to cheer,
 And make the winter-time less drear.

O. M.

IV.

Now the summer-time is o'er
 And the trees are green no more,
 Cold and bitter winds are sweep-
 ing
 Over snowdrops meekly peeping
 Underneath the evergreen,
 Which beneath the snow is seen.

When the bright and happy
 throng
 Cease to cheer us with their song,
 And where once the birds were
 twittering
 Frosty icicles are glittering;
 Then the goodly winter cheer
 Gladdens all that's sad and
 drear.

L. M.

3. SENSE.—1. When the winds of winter are piercingly chill, and the gale blows through the hawthorn, I ascend the hill with solemn feelings—the hill that looks over the solitary valley. 2. The sunbeams play over the upland, and far off, through the long

reaches of the woods; and send new life and pleasure into these deep solitudes. 3. How changed is everything from the scene and the time when birds were singing, when soft winds were blowing, when the woods were green, and filled with song throughout the day. 4. Cold winds, my ear has grown used to your song; it cheers me as I hear it in the beginning of the year.

RHYMES.—1. Chill, gale, hill, vale. 2. Away, woods, play, solitudes. 3. Scene, lay, green, day. 4. Ear, song, year, long.

THREE VERSIONS.

I.

(Alternately rhymed Iambic Tetrameter.)*

When wintry winds are piercing chill,
And through the hawthorn blows the gale,
With solemn feet I tread the hill
That overbrows the lonely vale.

O'er the bare upland, and away
Through the long reach of desert woods,
The embracing sunbeams faintly play,
And gladden these deep solitudes.

Alas! how changed from the fair scene
When birds sang out their mellow lay,
And winds were soft, and woods were green,
And the song ceased not with the day!

Chill airs and wintry winds! my ear
Has grown familiar with your song;
I hear it in the opening year,—
I listen, and it cheers me long.

LONGFELLOW.

II.

(The sense and rhyme a little altered.)

The frosty air is keen and chill,
O'er moor and forest sweeps the gale;
With silver line, unmoved and still,
The ice-bound river threads the vale.

* Sometimes called Elegiac Tetrameter.

The sunbeams stretch and slant away
 Through the long reaches of the woods,—
 And dance in chequered light, and play
 Among the woodland solitudes.

Bare, frosty branches round are seen,
 Bright sparkling in the wintry rays;
 No more through leafy arches green
 Echoes the song of summer days.

Yet soon again my listening ear
 Shall hear once more the birds' sweet song,
 When the bright spring-time of the year
 Awakes the earth from slumbers long.

E. J.

III.

(Iambic Pentameter.)

The trees upon the plain look cold and chill,
 And broken boughs fall fast beneath the gale;
 The snow lies thick on woodland, copse, and hill,
 And covers with white robe the spreading vale.

The winter with its storms will pass away,
 And gentle flowers appear among the woods;
 While through the leaves the sun's bright beams will play,
 Making a heaven of dreary solitudes.

The spring-time spreads its freshness o'er the scene,
 And robins warble gaily their sweet lay
 To the bright snowdrops and the budding green,
 Which raise their pretty heads this sunny day.

Now borne on gentle breezes to our ear,
 The little infant thrushes' new-learned song
 Comes like a welcome to the advancing year,
 Like something we have wished, and wished for long.

B. C.

4. SENSE.—1. Earth, the kindly mother of human beings, feeds them with corn and wine; he who wishes to help his brother man, shares with him these God-given benefits. 2. Many a power works noiseless and unnoticed within her bosom; hence

come seed, leaf, blossom, fruit, and ripe ears of corn. 3. Man's task is to cultivate these; man is a king, and his throne is duty—and has been since he began to work here upon earth. 4. Bud and harvest, blossom and vintage, are, like man himself, fruits of earth; but, though they receive their birth from dust, they have the mark of heaven's mint stamped upon them.

RHYMES.—1. Mother, wine, brother, divine. 2. Bosom, beneath, blossom, wreath. 3. Beauty, man, duty, began. 4. Vintage, earth, mintage, birth.

THREE VERSIONS.

I.

Earth, of man the bounteous mother,
Feeds him still with corn and wine;
He who best would aid a brother,
Shares with him these gifts divine.

Many a power within her bosom,
Noiseless, hidden, works beneath;
Hence are seed, and leaf, and blossom
Golden ear and clustered wreath.

These to swell with strength and beauty
Is the royal task of man;
Man's a king; his throne is duty
Since his work on earth began.

Bud and harvest, bloom and vintage,—
These, like man, are fruits of earth;
Stamped in clay, a heavenly mintage,
All from dust received their birth.

JOHN STERLING.

II.

(Rhyme and sense a little altered.)

The green earth, a bounteous mother,
Giveth man both corn and wine;
Each one shareth with his brother
Gifts and benefits divine.

Winter's snow may hide earth's treasure,
 Powers of spring are hid beneath—
 Promises of future pleasure,
 Blossom fair, and flowery wreath.

Spring returns with life and beauty,
 Man goes forth with plough and spade,
 Present toil and care, his duty;
 But the powers of nature aid.

Times of harvest and of vintage
 Scatter blessings o'er the earth,—
 Blessings stamped of heavenly mintage;
 Man but watches o'er their birth.

E. J.

III.

(Sense here and there quite altered.)

Nature, kind and gentle mother,
 Yields us grateful corn and wine;
 Guards us, like a loving brother,
 With an agency divine.

Hidden in earth's fruitful bosom
 Lie the seeds man sows beneath,
 Trusting they will rise and blossom
 Gaily for the summer's wreath.

Flowers and fruits of choicest beauty
 Follow in the track of man,—
 When his pole-star has been duty—
 Ever since the world began.

See the goodly purple vintage
 Crowning all this work of earth!
 Promise—earnest of heaven's mintage—
 Token of the second birth!

B. C.

5. SENSE.—1. As a twig³ trembles, on which a bird has suddenly alighted and suddenly leaves, so is my memory thrilled: I know nothing but that she came and went. 2. As a lake, untroubled by gusts of wind, reflects the calm of the blue sky, so

my soul held for one moment a heaven in its limits ; but all I know is that she came and went. 3. An angel stood in the doorway of my tent ; the tent is struck, but the vision remains in my mind : though I know nothing but that she came and went. 4. When the room is growing dim to these eyes, and the oil of life is nearly spent, one gush of light will break upon my soul—simply at the thought that she came and went.

RHYMES.—1. Bird, unbent, stirred, went. 2. Unriven, content heaven, went. 3. Gaze, tent, strays, went. 4. Dim, spent, brim, went.

TWO VERSIONS.

I.

As a twig trembles, which a bird
Lights on to sing, and leaves unbent,
So is my memory thrilled and stirred ;—
I only know she came and went.

As clasps some lake, by gusts unriven,
The blue dome's measureless content,
So my soul held that moment's heaven ;—
I only know she came and went.

An angel stood, and met my gaze,
Through the low doorway of my tent ;
The tent is struck, the vision stays ;—
I only know she came and went.

Oh, when the room grows slowly dim,
And when the oil is nearly spent,
One gush of light these eyes will brim,
Only to think she came and went.

RUSSELL LOWELL.

II.

(Rhymes a little altered.)

As shakes a twig, on which a bird
Stays in its flight, then leaves unbent,
One moment short my heart was stirred,—
One moment, and the vision went.

As some blue lake, by storms unriven,
 Reflects the glorious sky's content,
 My heart took in that moment's heaven ;
 But clouds swept o'er my sky : she went.

As on some forest dark and lone
 The sunlight breaks when night is spent,
 So on my soul her beauty shone :
 The memory lives—although she went,

And every day—holy and true—
 That memory with my life is blent ;
 All things for me are 'changed and new,
 Only because she came and went.

E. J.

The following is a 'paraphrase of a song, from the year 1300,
 by the Rev. W. W. Skeat.*

Returning spring wakes earth to life,
 With twittering birds and blossoms rife,
 That mirth and gladness bring ;
 Bright daisies deck the verdant dale,
 Her descant pours the nightingale,
 Each bird doth blithely sing ;
 The throstle pipes his challenge loud,
 Naught recks he now of winter's shroud,
 Since earth is green with spring :
 Aloft he sits on budding spray ;
 In joyous tone he trills his lay
 Till loud the woodlands ring.

The three following versions have been made from the same
 rhymes, with the general subject SPRING given,

I.

The earth is bursting into life,
 With early flowers and song birds rife,
 And all that spring-time brings ;
 The sweet note of the nightingale,
 Soft trilling over hill and dale,
 Comes towards us, as it sings.

* Quoted in *Specimens of Early English* by Morris and Skeat.—Clarendon Press Series.

The gladsome birds sing clear and loud
That earth has left her winter shroud
And blossomed into spring ;
On every little budding spray
They warble forth a joyous lay,
That makes the echoes ring.

O. M.

II.

Now all the earth is full of life,
The air with cheerful song is rife,
Which through the forest rings.
O'er wood and field, o'er hill and dale,
The sweet voice of the nightingale
Re-echoes as it sings.
The sky is blue and free from cloud,
The earth from winter's snowy shroud
All fresh and verdant springs.
The birds on newly-budded spray
Pour forth in gratitude their lay,
For joys that summer brings.

L. M.

III.

Everything awakes to life,
All the earth with flow'rs is rife,
Birds now sweetly sing ;
In the green and shady dale
Softly sings the nightingale,
Telling of the spring.
And the thrush is trilling loud,
Thinks no more of snowy shroud,
Nor what frost can bring ;
Perched upon a leafy spray,
Sings in thankfulness a lay,
Making woodlands ring.

L. T.

EXERCISES.

Ex. 1.—FLOWERS.

SENSE.—1. A poet who dwells beside the Rhine, spoke well when he called the flowers the “stars of earth’s firmament.” 2. God has written many and wonderful truths in the stars that shine above us, but not less in the flowers beneath our feet is there a revelation of His love. 3. Flowers grow about us everywhere—some to tell us spring is here; others, their petals filled with dew, stand, like Ruth, amidst the alien corn. 4. The poet—who is faithful, and who sees farther than other men—sees that the being that animates stars and flowers, is a part of that being which fills his own mind and his own soul.

RYMES.—1. Olden, Rhine, golden, shine. 2. Wondrous, above, under us, love. 3. Glowing, born, o’erflowing, corn. 4. Far-seeing, part, being, heart.

Ex. 2.—THE CROWDED STREET.

SENSE.—1. Let me move slowly through the street, which is filled with an ever-changing crowd, among the sound of steps that beat on the pavement like autumn rain. 2. How fast the figures flit by! the mild, the fierce, the expressionless face, some bright with thoughtless smiles, and some with a trace of tears. 3. They pass to different pursuits—to banquets, or to chambers where the funeral guests sit silent. 4. And some are going to happy homes, where children, pressing cheek to cheek, declare the tenderness they cannot tell in words.

RYMES.—1. Street, train, beat, rain. 2. Come, face, some, trace. 3. Rest, spread, guest, dead. 4. Repair, cheek, declare, speak.

Ex. 3.—TO THE FRINGED GENTIAN.

SENSE.—1. Thou blossom, bright with autumn dew, and coloured with the blue of heaven, that openest when the light of morning has succeeded the frosty night of autumn. 2. Thou dost not come when violets lean over brooks and hidden springs, or when purple columbines nod over the concealed nest of the ground-bird. 3. Thou waitest till it is late, and thou comest alone when woods are bare, and the birds have departed, and frost and shortening days tell us the year is near his end. 4. Then doth

thy quiet eye look through its fringes up to heaven—thy eye that is as blue as if the sky itself had dropped thee from its cerulean wall.

RHYMES.—1. Dew, blue, light, night. 2. Lean, unseen, dressed, nest. 3. Alone, flown, portend, end. 4. Eye, sky, fall, wall.

Ex. 4.—THE STEAMBOAT.

SENSE.—1. See how yon flaming herald walks through the ridged rolling waves, as, while she crashes over their crested heads, she bows her surly servants! 2. With foam before and fire behind, she cleaves the sea, which flies before the roaring gale, beneath her lee, hissing and rushing. 3. With clashing wheel and keel that lifts over the billows, and smoking torch on high, when winds are loud, and when the huge waves reel, she thunders past, foaming. 4. When seas are serene and silent, she glides past with even beam, the sunshine glimmering through the green that skirts her gleaming sides.

RHYMES.—1. Treads, waves, heads, slaves. 2. Behind, sea, wind, lee. 3. Keel, high, reel, by. 4. Serene, glides, green, sides.

Ex. 5.—THE BATTLE FIELD.

SENSE.—1. This soft turf, the sands of this stream, were once trampled by a hurrying crowd, and fiery hearts and armed hands met together in the cloud of battle. 2. Ah! never shall our country forget how the life-blood of her brave men was poured out—how it gushed, warm even then with hope and courage, upon the soil they fought to save. 3. Now all is calm and still; nothing is heard but the chirping of birds, the chatter of children on the hill, and the bells of the wandering kine. 4. No host goes trailing past the gun and the powder-wagon; men do not start at the battle cry. Oh! may it never be heard again.

RHYMES.—1. Saids, crowd, hands, cloud. 2. Forget, brave, yet, save. 3. Still, bird, hill, heard. 4. Trailing by, wain, battle-cry, again.

Ex. 6.—ON A BUST OF DANTE.

SENSE.—1. See, from this bust of the man whom Arno will long remember, how grim and stern-faced was the father of Tuscan song! 2. In that face lives nothing but the burning sense of wrong, and perpetual care and scorn; little friendship for the throng of nobles, and much distrust of all the

world beside. 3. If this pale image is faithful, his life was not a dream, but a battle; could any Beatrice see a lover in that anchorite? 4. Who could have guessed that there ever came to the gloomy sight of that cold Ghibelline visions of beauty, veiled with the light of heaven, and in circles of eternal flame?

RYMES.—1. Him, long, grim, song. 2. Wrong, abide, throng, beside. 3. Be, fight, see, anchorite. 4. Sight, came, light, flame.

Ex. 7.—PERICLES.

SENSE.—1. This was the ruler of the land when Athens was the land of renown; this was the light that led the band, when each [member of that band] was like a living and devouring flame; the centre of the noblest ring of earth; the [man who was] more than king of [men who were] more than men. 2. Yet his sovereignty was not held either by fetter or by weapon; he was feared, but only as freemen fear; he was loved, but only as freemen love; he wielded the sceptre over his kind by the first great natural title—mental power.

RYMES.—1. Land, fame, band, flame; ring, king. 2. Spear, won, fear, alone; kind, mind.

Ex. 8.—THE SECRET.

SENSE.—1. There are some who sow beside waters that glide in silence, trusting no echo will tell whose footsteps have wandered in that place. 2. But do not think that the seed is dead which has been spread in the lonely place; it lives, it lives—the spring is nigh and quickly testifies its life. 3. That silent stream, that desert ground shall no longer be found unlovely; but scattered flowers of simple grace will spread their beauty around the spot.

RYMES.—1. Beside, glide; declare, there. 2. Dead, spread; nigh, testify. 3. Ground, found; grace, place.

Ex. 9.—A CHILD'S VOICE. (*Trochaic Tetrameter*=4 *a x.*)

SENSE.—1. Is there, when the winds are singing in the happy season of summer, when the enraptured air is ringing with the music of earth as it springs up to heaven, the chirp of the forest, the chime of the village—is there, among all the happy sounds that float unsighingly, a single note

half so sweet and wild and clear as a child's laughter? 2. Listen, and be delighted: the morning has touched her golden strings; earth and sky have exchanged vows; life and light are united once more, amidst innumerable carollings; yet, delicious as they are, there is a sound that is far sweeter—one that makes the heart rejoice more than all [other sounds]—it is the human voice!

RHYMES.—1. Singing, time; ringing, springing, chime; float, note, wild, child? 2. Delighted, strings; plighted, reunited, carollings; are, far, rejoice, voice.

Ex. 10.—THE FERRY.

SENSE.—1. Many a year is gone since I crossed this restless stream; and the evening, beautiful as it ever was, shines upon ruin and rock and river. 2. Then beside me in this same boat sat two old and tried comrades—one with all a father's truth, one with youthful fire. 3. One worked on this earth in silence, and sought his grave in silence; but the younger and brighter passed away in the storm of battle. 4. So, whenever I turn my eyes back upon the days that are past, saddening thoughts of friends come over me, friends who closed their course before me. 5. Yet what binds us together as friends, but that soul can unite with soul? Those hours of yore were soul-like, and we can again walk together in soul. 6. Take, O boatman, three times my fare,—take it, I willingly give it; for, unseen by thee, two spirits have crossed along with me!

RHYMES.—1. Grave, wave, ever, river. 2. Beside, tried, truth, youth. 3. Wrought, sought, form, storm. 4. Eye, by, o'er me, before me. 5. Friend, blend, yore, more. 6. Fee, willingly, thee, with me.

Ex. 11.—THE MONTH OF MARCH.

SENSE.—1. Stormy March, with wind and cloud and constant change, has come at last; I hear the rushing of the blast as it flies through the snow-covered valley. 2. There are very [passing] few who speak in praise of thee, wild stormy month; yet, though thy winds are loud and bleak, thou art always a welcome month to me. 3. For thou bringest back once more to northern lands the glad and glorious sun; and thou hast joined the gentle train [of the months], and thou bearest the gentle name of Spring. 4. And, in the midst of thy reign of blast and stormy weather, many a long bright sunny day comes, when the changed winds are soft and warm, and when heaven dresses itself in the blue of May.

RHYMES.—1. At last, skies, blast, flies. 2. Speak, thee, bleak, me. 3. Again, bring, train, Spring. 4. Storm, day, warm, May.

Ex. 12.—THE PRAIRIE.

SENSE.—1. Yes, this is freedom!—these pure skies were never stained by the smoke of town or village; the balmy wind that flies across them comes from plains unbroken by the plough. 2. For here the fair savannas never saw [known] barriers in the grass that is thick with flowers; and I can pass wherever the breeze of heaven may blow, or the beams of heaven may shine. 3. Here the old Past speaks solemnly from dark woods; and I see the boundless Future rolled down to the sea in the vast and lonely river.

RHYMES.—1. Skies, smoke, flies, unbroke. 2. Know, grass, blow, pass. 3. Past, behold, vast, rolled.

Ex. 13.—CHRISTMAS.

SENSE.—1. Glad Christmas comes, and every hearth now makes room to give him welcome; even want will dry its tears in happiness, and crown himself with holly. 2. Every house is swept the day before, and the windows are stuck with evergreens; the snow is swept from the door, and comfort crowns the scene [cottage scenes]. 3. Gilt holly, with its prickly thorns, and yew and box with small berries, deck the long unused candlesticks and the pictures that hang on the wall. 4. O day of happy sounds and mirth that long stays in the memory of childhood, how blest [was I when] I met thee in my younger days round the cottage hearth!

RHYMES.—1. Hearth, now, mirth, bough. 2. Before, evergreens, door, scenes. 3. Pricks, small, candlesticks, wall. 4. Mirth, stays, hearth, days.

Ex. 14.—TO THE CUCKOO.

SENSE.—1. Hail, stranger of the woods, messenger of spring! Now heaven repairs thy rural dwelling-place, and the trees sing a welcome to thee. 2. Delightful visitor! with thee I welcome the season of flowers and the music of birds among the new-clad trees. 3. As soon as the daisy covers the meadows, we hear thy certain voice; hast thou a star to guide thee, or to mark the year for thee? 4. Sweet bird, thy bower is always green, thy sky is always unclouded; thou hast no sorrow in thy song, no winter among thy seasons.

RHYMES.—1. Grove, spring, seat, sing. 2. Thee, flowers, sweet, bowers. 3. Green, hear, path, year. 4. Green, clear, song, year.

Ex. 15.—INSCRIPTION IN A HERMITAGE.

SENSE.—1. Reclined beneath this roof, I soothe my mind to peace; and, while the elms wave their umbrage to shade my lowly cell,—and, while I have my maple dish and my beechen cup [unstained with wine,]—I scorn the licentious crowd, I do not care for the toys which the proud run after. 2. Within my quiet and solitary limits the blackbird pipes its artless song; the wren, a congenial guest, has woven her mossy nest close by my couch; she flies from busy scenes and from brighter skies, to dwell with innocence and peace; here she hopes to live in safe repose, nor does she have any fear or suspicion of my woodland cell.

RHYMES.—1. Reclined, mind, cave, wave, mine, wine, crowd, proud. 2. Still, trill, guest, nest, skies, flies, dwell, cell.

Ex. 16.—MOONRISE.

SENSE.—1. The moon dances along the corn-fields, and brings bloom upon the corn-sheaf, glances from tree to tree, and touches leaf by leaf. 2. Wakens birds that sleep in the shadows, gleams through their half-closed eyelids, and lights the shy deer to the water with her white torch. 3. The moon is breaking from the east like a conqueror, and the happy world is going to partake of her family feast.

RHYMES.—1. Dances, sheaf, glances, leaf. 2. Shadows, gleams, meadows, streams. 3. Breaking, east, partaking, feast.

Ex. 17.—EVENING SCENE.

SENSE.—1. We sat in the old ruined farm-house—the open windows, looking on the bay, give to the cold sea-breeze an entrance both by day and by night. 2. Not far from us we saw the port,—the quiet, strange, old fashioned town,—the light-house,—the dismantled fort,—the quaint, brown, wooden houses. 3. We sat and talked until the night came down and filled the little room; our faces faded to each other, only our voices broke the darkness.

RHYMES.—1. Old, bay, cold, day. 2. Port, town, fort, brown. 3. Night, room, sight, gloom.

Ex. 18.—SUNSET.

SENSE.—1. The golden hues in the west grew deeper and more glorious in tint; above our heads a few stars looked faintly out from unfathomed blue

sky ; and the sounds and jars of the city were mellowed in the quiet hue of that evening. 2. The waves will beat upon those rocks with the same low murmur ; the rays of the setting sun will seek the main with glancing feet across those waves ; but when shall we friends meet again upon that far off shore ?

RHYMES.—1. Bars, grew, stars, blue, jars, hue. 2. Beat, strain, feet, main, meet, again ?

Ex. 19.—PEACE.

SENSE.—1. If half the power that fills the world with fear, and half the wealth bestowed upon camps and upon courts, were devoted to freeing the human mind from error, there would be no need of forts or of arsenals. 2. The echoes of war grow fainter down the dark future, through the long generations—grow fainter, and then cease entirely ; and like the sweet solemn vibrations of a silver bell, I hear once more the voice of Christ say, "Peace!" 3. Peace! and no longer do the blasts of the organs of war shake the skies from their brazen portals ; but, beautiful as songs of the immortals, the holy melodies of love rise upon the ear.

RHYMES.—1. Terror, courts, error, forts. 2. Generations, cease, vibrations, peace ! 3. Portals, skies, immortals, arise.

Ex. 20.—MAY.

SENSE.—1. A newer life breathes in every gale ; the winds that fan the flowers and fill the sail with their welcome murmurs, tell of more serene hours—of hours that glide away unfelt beneath the lovely sky of May. 2. The waving verdure rolls along the plain ; and the wide forest weaves a canopy of leaves, to welcome back once again its play-mates ; and from its darkening shadows floats a crowd of eager and joyful notes.

RHYME.—1. Gale, flowers, sail, hours, away, May. 2. Plain, weaves, again, leaves, floats, notes.

Ex. 21.—THE WILD HONEYSUCKLE.

SENSE.—1. Fair flower, that growest so comely, hid in this dull, silent retreat, thy honeyed blossoms blow untouched, thy little branches greet unseen ; no roving foot shall here crush thee, no meddling hand shall call forth a tear. 2. Arrayed by Nature's self in white, she bade thee shun the

vulgar eye, and planted a guardian shade here, and sent soft waters murmuring past,—thus quietly does thy summer go, thy days declining to repose.

RHYME.—1. Grow, retreat, blow, greet, here, tear. 2. Arrayed, eye, shade, by, goes, repose.

Ex. 22.—THE CONTENTED SHEPHERD.

SENSE.—1. Happy are these wooded mountains, in whose shadows thou hidest, and as happy are those fountains by the murmurs of which thou stayest: for here are excelling contents, more than in the dwelling of a prince. 2. These thy flocks bring thee clothing, and thy food comes from the fields; the birds sing thee pretty songs; the meadow yields sweet perfumes; and what more is worth seeing, heaven and earth being thy prospect?

RHYMES.—1. Mountains, hide, fountains, bide, excelling, dwelling. 2. Bring thee, fields, sing thee, yields, seeing, being.

Ex. 23.—THE POET.

SENSE.—1. Ever delighting in his own calm fancies, he sees much beauty where most men see none—looking at nature with familiar glances, and weaving garlands in the groves of reflection. 2. They know his name well among the mountains, and plains, and valleys of his native country; the sparkling fountains of his clear thought, spanned by rainbow fancies, are part of their nature. 3. The blithe shepherd, the reaper in the meadows, carol his songs through the toilsome day; and the lonely hunter in the shadows of the Alps (Alpine) recalls his ballads by some gray ruin.

RHYMES.—1. Fancies, naught, glances, thought. 2. Mountains, land, fountains, spanned. 3. Meadows, day, shadows, gray.

Ex. 24.—TO A LAKE.

SENSE.—1. On thy fair bosom, O silver lake, the wild swan spreads his snowy sail, and the ripples break round his breast as he bears down before the gale. 2. How sweet it is at sunset to view thy golden mirror spreading wide, and see the mist of mantling blue float around the side of the distant mountain. 3. On thy fair bosom, silver lake, O could I ever sweep the oar, when early birds awake at morning, and evening tells that toil is over.

RHYMES.—1. Lake, sail, break, gale. 2. View, wide, blue, side. 3. Lake, oar, wake, o'er.

The teacher can now give the second set of Exercises, in which the rhyme alone is given. He ought to take easy poems, and generally those in which there are double sets of rhymes, and mention the subject to the class. Such poems can be found in the collections of PALGRAVE, FRENCH, and DANA.

The Exercises in which the sense alone is given should be taken from poems in which the thought is of a simple and objective kind. The works of SCOTT, LONGFELLOW, BRYANT, COLERIDGE (his earlier poems), HEMANS, LONDON, SOUTHEY, WHITTIER, and others, will be found very useful in the case of beginners.

[These poems ought not to be looked at until the pupil has done all he can on his Exercise, and they ought then to be used only for the purposes of comparison.]

FLOWERS.

Spake full well, in language quaint and olden,
One who dwelleth by the castled Rhine,
When he called the flowers, so blue and golden,
Stars, that in earth's firmament do shine.

Everywhere about us are they glowing—
Some, like stars, to tell us spring is born;
Others, their blue eyes with tears o'erflowing,
Stand, like Ruth, amid the glowing corn.

And the poet, faithful and farseeing,
Sees, alike in stars and flowers, a part
Of the self-same, universal being
Which is throbbing in his brain and heart.

LONGFELLOW.

THE CROWDED STREET.

Let me move slowly through the street,
Filled with an ever-shifting train,
Amid the sound of steps that beat
The murmuring walks like autumn rain.

How fast the fitting figures come !
The mild, the fierce, the stony face—
Some bright with thoughtless smiles, and some
Where secret tears have left their trace.

They pass to toil, to strife, to rest—
To halls in which the feast is spread,
To chambers where the funeral guest
In silence sits beside the dead.

BRYANT.

TO THE FRINGED GENTIAN.

Thou blossom, bright with autumn dew,
And coloured with the heaven's own blue,
That openest when the quiet light
Succeeds the keen and frosty night.

Thou comest not when violets lean
O'er wandering brooks and springs unseen,
Or columbines, in purple dressed,
Nod o'er the ground-bird's hidden nest.

Thou waitest late, and com'st alone,
When woods are bare, and birds are flown,
And frosts and short'ning days portend
The aged year is near his end.

BRYANT.

THE STEAMBOAT.

See how yon flaming herald treads
The ridged and rolling waves,
As, crashing o'er their crested heads,
She bows her surly slaves !

With foam before and fire behind,
She rends the clinging sea,
That flies before the roaring wind
Beneath her hissing lee.

With clashing wheel and lifting keel,
And smoking torch on high,
When winds are loud, and billows reel,
She thunders, foaming, by !

When seas are silent and serene,
With even beam she glides,
The sunshine glimmering thro' the green
That skirts her gleaming sides.

HOLMES.

THE BATTLE-FIELD.

Once this soft turf, this rivulet's sands,
 Were trampled by a hurrying crowd,
 And fiery hearts and arméd hands,
 Encountered in the battle cloud.

Now all is calm, and fresh, and still ;
 Alone the chirp of flitting bird,
 And talk of children on the hill,
 And bell of wandering kine are heard.

No solemn host goes trailing by
 The black-mouthed gun, and staggering wain ;
 Men start not at the battle-cry—
 Oh ! be it never heard again !

BRYANT.

ON A BUST OF DANTE.

See, from this counterfeit of him,
 Whom Arno shall remember long ;
 How stern of lineament, how grim,
 The father was of Tuscan song !
 There but the burning sense of wrong,
 Perpetual care, and scorn abide—
 Small friendships for the lordly throng,
 Distrust of all the world beside.

Faithful if this wan image be,
 No dream his life was—but a fight ;
 Could any Beatrice* see
 A lover in that anchorite ?
 To that cold Ghibelline's gloomy sigh
 Who could have guessed that visions came
 Of beauty, veiled with heavenly light,
 In circles of eternal flame ?

PARSONS.

PERICLES.

This was the ruler of the land,
 When Athens was the land of fame ;
 This was the light that led the band,
 When each was like a living flame ;
 The centre of earth's noblest ring—
 Of more than men the more than king.

* *Be-a-trich-s* : quadrisyllable.

Yet not by fetter, nor by spear,
 His sovereignty was held or won:
 Feared—but alone as freemen fear;
 Loved—but as freemen love alone;
 He waved the sceptre o'er his kind
 By nature's first great title—mind!

CROLY.

THE SECRET.

There be those who sow beside
 The waters that in silence guide,
 Trusting no echo will declare
 Whose footsteps ever wandered there.

Yet think not that the seed is dead
 Which in the lonely place is spread;
 It lives, it lives—the spring is nigh,
 And soon its life shall testify.

That silent stream, that desert ground,
 No more unlovely shall be found;
 But scattered flowers of simplest grace
 Shall spread their beauty round the place.

BARTON.

A CHILD'S VOICE.

Is there, when the winds are singing
 In the happy summer time—
 When the raptured air is ringing
 With earth's music heavenward springing,
 Forest chirp, and village chime—
 Is there, of the sounds that float
 Unsighingly, a single note,
 Half so sweet, and clear, and wild,
 As the laughter of a child?

Listen! and be now delighted:
 Morn hath touched her golden strings;
 Earth and sky their vows have plighted;
 Life and light are reunited
 Amid countless carollings;
 Yet, delicious as they are,
 There's a sound that's sweeter far,—
 One that makes the heart rejoice
 More than all,—the human voice!

BLANCHARD.

THE FERRY.

Many a year is in its grave
 Since I crossed this restless wave;
 And the evening, fair as ever,
 Shines on ruin, rock, and river.

Then, in this same boat beside,
 Sat two comrades old and tried—
 One with all a father's truth,
 One with all the fire of youth.

One on earth in silence wrought,
 And his grave in silence sought;
 But the younger, brighter form,
 Passed in battle and in storm.

So, whene'er I turn my eye
 Back upon the days gone by,
 Saddening thoughts of friends come o'er me,—
 Friends that closed their course before me.

But what binds us friend to friend,
 But that soul with soul can blend?
 Soul-like were those hours of yore;
 Let us walk in soul once more!

Take, O boatman, thrice thy fee;
 Take,—I give it willingly;
 For, invisible to thee,
 Spirits twain have crossed with me.

UHLAND.

Translated in the Edinburgh Review.

THE MONTH OF MARCH.

The stormy March is come at last,
 With wind, and cloud, and changing skies;
 I hear the rushing of the blast
 That through the snowy valley flies.

Ah! passing few are they who speak,
 Wild stormy month, in praise of thee;
 Yet, though thy winds are loud and bleak,
 Thou art a welcome month to me.

For thou to northern lands again
 The glad and glorious sun dost bring,
 And thou hast joined the gentle train,
 And wear'st the gentle name of Spring.

And, in thy reign of blast and storm,
 Smiles many a long, bright, sunny day,
 When the changed winds are soft and warm,
 And heaven puts on the blue of May.

BRYANT.

THE PRAIRIE.

Ay, this is freedom !—These pure skies
 Were never stained with village smoke :
 The fragrant wind that through them flies,
 Is breathed from wastes by ploughs unbroke.

For here the fair savannas know
 No barriers in the bloomy grass ;
 Wherever breeze of heaven may blow,
 Or beam of heaven may glance, I pass.

Here, from dim woods, the aged Past
 Speaks solemnly ; and I behold
 The boundless Future in the vast
 And lonely river, seaward rolled.

BRYANT.

CHRISTMAS.

Glad Christmas comes, and every hearth
 Makes room to give him welcome now,
 E'en want will dry its tears in mirth,
 And crown him with a holly bough.

Each house is swept the day before,
 And windows stuck with evergreens,
 The snow is besomed from the door,
 And comfort crowns the cottage scenes.

Gilt holly, with its thorny pricks,
 And yew and box with berries small,—
 These deck the unused candlesticks,
 And pictures hanging by the wall.

Neighbours resume their annual cheer,
 Wishing, with smiles and spirits high,
 Glad Christmas and a happy year
 To every morning passer by.

CLARE.

TO THE CUCKOO.

Hail, beauteous stranger of the grove ;
 Thou messenger of spring !
 Now heaven repairs thy rural seat,
 And woods thy welcome sing.

Soon as the daisy decks the green,
 Thy certain voice we hear.
 Hast thou a star to guide thy path,
 Or mark the rolling year ?

Delightful visitant ! with thee
 I hail the time of flowers,
 And hear the sound of music sweet
 From birds among the bowers.

Sweet bird ! thy bower is ever green,
 Thy sky is ever clear ;
 Thou hast no sorrow in thy song,
 No winter in thy year.

LOGAN.

INSCRIPTION IN A HERMITAGE.

Beneath this stony roof reclined,
 I soothe to peace my pensive mind ;
 And while to shade my lowly cave
 Embowering elms their umbrage wave,
 And while the maple dish is mine,
 The beechen cup, unstained with wine,—
 I scorn the gay licentious crowd,
 Nor heed the toys that deck the proud.

Within my limits, lone and still,
 The blackbird pipes in artless trill ;
 Fast by my couch, congenial guest,
 The wren has wove her mossy nest ;
 From busy scenes and brighter skies,
 To lurk with innocence, she flies ;
 Here hopes in soft repose to dwell,
 Nor aught suspects the sylvan cell.

WARTON.

MOONRISE.

The moon on the cornfield dances,
 Brings bloom upon the sheaf ;
 From tree to tree she glances,
 And touches leaf by leaf ;
 Wakes birds that sleep in shadows ;
 Through their half-closed eyelids gleams ;
 With her white torch through the meadows
 Lights the shy deer to the streams.
 The magic moon is breaking,
 Like a conqueror, from the east ;
 And the joyous world's partaking
 Of her golden fairy feast.

ERNEST JONES.

EVENING SCENE.

We sat within the farmhouse old,
 Whose windows, looking o'er the bay,
 Gave to the sea-breeze, damp and cold,
 An easy entrance, night and day.
 Not far away we saw the port,
 The strange, old-fashioned, silent town,
 The lighthouse, the dismantled fort,
 The wooden houses, quaint and brown.

We sat and talked until the night,
 Descending, filled the little room ;
 Our faces faded from the sight—
 Our voices only broke the gloom.

LONGFELLOW.

SUNSET.

Along the west the golden bars
 Still to a deeper glory grew ;
 Above our heads the faint, few stars
 Looked out from the unfathomed blue ;
 And the fair city's clamorous jars
 Seemed melted in that evening hue.

Upon those rocks the waves shall beat
 With the same low and murmuring strain ;
 Across those waves with glancing feet,
 The sunset rays shall meet the main ;
 But when together shall we meet
 Upon that far-off shore again ?

GLAZIER.

PEACE.

Were half the power that fills the world with terror,
 Were half the wealth bestowed on camps and courts,
 Given to redeem the human mind from error,
 There were no need of arsenals nor forts.

Down the dark future, through long generations,
 The echoing sounds grow fainter and then cease ;
 And like a bell with solemn, sweet vibrations,
 I hear once more the voice of Christ say, "Peace !"

Peace !—and no longer from its brazen portals
 The blast of war's great organ shakes the skies ;
 But, beautiful as songs of the immortals,
 The holy melodies of love arise.

LONGFELLOW.

MAY.

I feel a newer life in every gale ;
 The winds that fan the flowers,
 And with their welcome breathings fill the sail,
 Tell of serener hours,—
 Of hours that glide unfelt away
 Beneath the sky of May.

The waving verdure rolls along the plain,
 And the wide forest weaves,
 To welcome back its playful mates again,
 A canopy of leaves ;
 And from its darkening shadow floats
 A gush of trembling notes.

PERCIVAL.

THE WILD HONEYSUCKLE.

Fair flower, that does so comely grow,
 Hid in this silent, dull retreat,
 Untouched thy honeyed blossoms blow,
 Unseen thy little branches greet :
 No roving foot shall crush thee here,
 No busy hand proyoke a tear.

By Nature's self in white arrayed,
 She bade thee shun the vulgar eye,
 And planted here the guardian shade,
 And sent soft waters murmuring by.
 Thus quietly thy summer goes,
 Thy days declining to repose.

FRENEAU.

THE CONTENTED SHEPHERD.

Happy are these woody mountains
 In whose shadows thou dost hide ;
 And as happy are those fountains
 By whose murmurs thou dost bide :
 For contents are here excelling,
 More than in a prince's dwelling.

These thy flocks do clothing bring thee,
 And thy food out of the fields ;
 Pretty songs the birds do sing thee,
 Sweet perfumes the meadow yields ;
 And what more is worth the seeing,
 Heaven and earth thy prospect being ?

WITHER.

THE POET.

Delighting ever in his own calm fancies,
 He sees much beauty where most men see naught—
 Looking at nature with familiar glances,
 And weaving garlands in the groves of thought.

Well do they know his name among the mountains,
 And plains, and valleys, of his native land ;
 Part of their nature are the sparkling fountains
 Of his clear thought, with rainbow fancies spanned.

The hillside swain, the reaper in the meadows,
 Carol his ditties through the toilsome day ;
 And the lone hunter in the Alpine shadows
 Recalls his ballads by some ruin gray.

BUTLER.

TO A LAKE.

On thy fair bosom, silver lake,
 The wild swan spreads his snowy sail,
 And round his breast the ripples break,
 As down he bears before the gale.

How sweet, at set of sun, to view
 Thy golden mirror spreading wide,
 And see the mist of mantling blue
 Float round the distant mountain's side!

On thy fair bosom, silver lake,
 Oh, I could ever sweep the oar,—
 When early birds at morning wake,
 And evening tells us toil is o'er.

PERCIVAL.

 ADDITIONAL LIST OF SUBJECTS.

(Hints and suggestions may be given by the master, and rhymes may be contributed by the class.)

1. An Old Sailor.
2. The First Primrose.
3. Dead Leaves and Dead Hopes.
4. A Scotch Moor.
5. An English Woodland.
6. An Æolian Harp.
7. A River.
8. The Rhine—as it flows past so much Human Joy and Sorrow.
9. The Mississippi as the River of the Future.
10. An April Shower and a Child's Tears.
11. A Hale Poet in Old Age.
12. An Invitation to leave Study, and come to the Country.
13. An Old Mill.
14. An Old Miller.

15. The Sea in a Calm.
16. Good News.
17. The Postman as the Bearer of Life and Death.
18. Feelings of a Painter when his Picture is finished.
19. Roundheads and Cavaliers.
20. An Ideal Friend.
21. Hesperus-Phosphorus.
22. "Whom the gods love die young"—and why? Because they never grow old.
23. The Saxon Slaves in Rome.
24. A Tournament.
25. The Thanksgiving Day.
26. Washington returns to his Farm.
27. A Garden.
28. A Sweet old Woman.
29. The Grasshopper and the Cricket.
30. On a Dead Infant.
31. Hope and Despondency.
32. Thoughts spring like unbidden Violets from the Sod.
33. The Days that are no more.
34. A Sunrise.
35. A Sunset.
36. "The good in graves as heavenly seed are sown."
37. Peace.



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